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DECEMBER 1993

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VOLUME 57, NO. 8 • DECEMBER 1993

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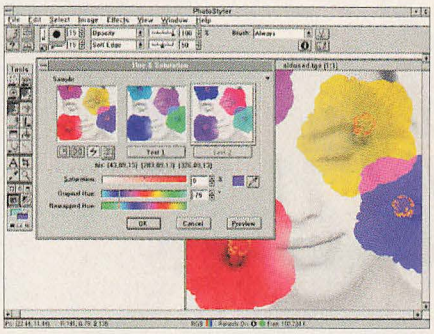

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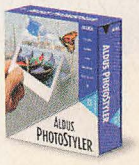

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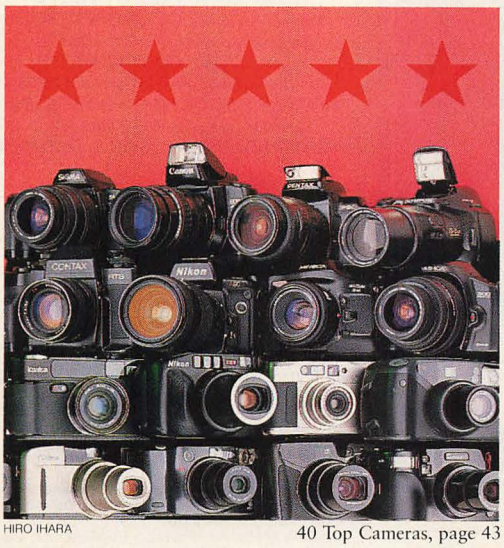
FEATURES

★43 **40 TOP CAMERAS** ANNUAL GUIDE '94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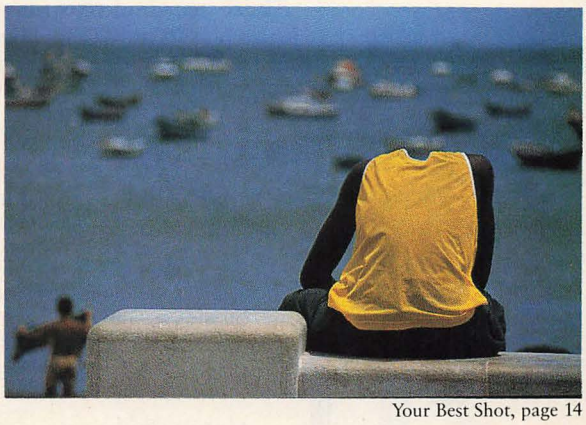
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COVER

The SLRs above and point & shoots below were separate 4 × 5 transparencies shot in the studio by Hiro Ihara using large studio strobes. The subtle tinge of red in the upper shot and tinge of green in the lower one were produced by placing gels over the flash heads. The glorious gold plaque with zippy 3D graphics in the middle was created on the Macintosh by our resident computer whiz, Associate Editor Michael J. McNamara.

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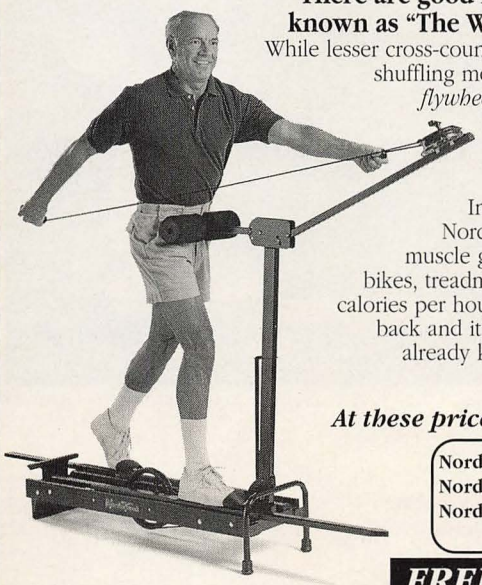

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Printed in the United States.

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SNAPSHOTS

Where there's a will

Disability is not synonymous with inability, a statement proven by the 80 entries from 30 artists—30 are photographs—in the traveling exhibition "The Creative Will: Project Rembrandt 1993–1994." Marking the project's 10th anniversary, the juried national biennial is organized by the National Multiple Sclerosis Society.

Not only does the photography evidence technical can-do, but the subject matter and thematic concerns are amazingly varied: social commentary, classic aesthetic images, macro photography, colorful landscapes, hand-tinted dreamscapes, and montage-based surrealism. The organizer's point: MS may afflict an individual's motor skills, but the creative drive and ability are alive and flourishing—they're artists first.

KAY YASUTOME

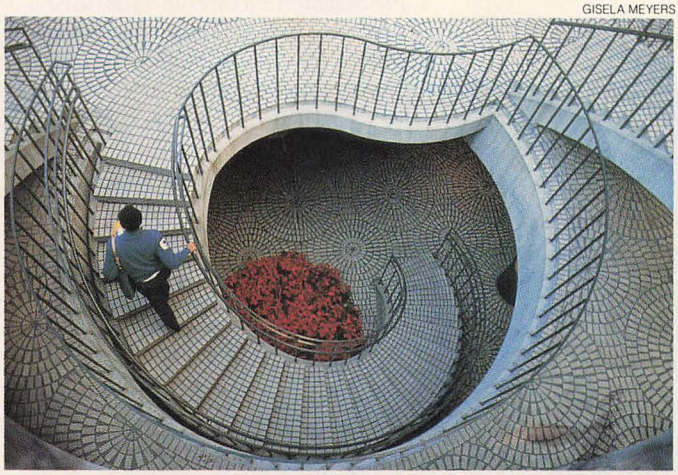
A mushrooming talent: Made by Oregon photographer Kay Yasutome, "Radius" marks a struggle won for her art, despite her 15-year struggle with multiple sclerosis.

Project Rembrandt will travel the U.S. through 1994; call (800) I-BUST-MS for locations and dates.

Staircase in stereo

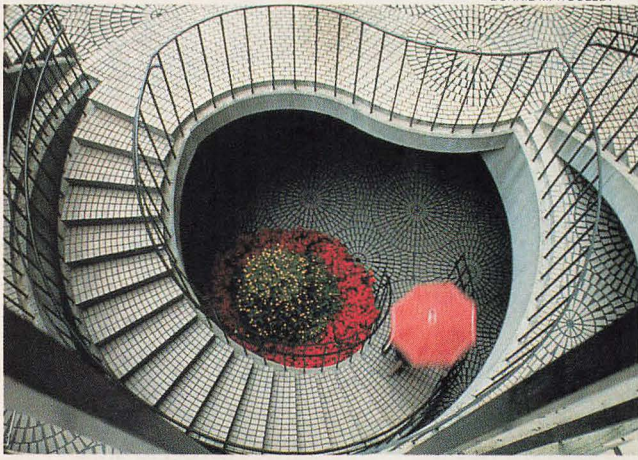
Most photographers know a good shot when they see one. While judging submissions for "Your Best Shot," we came across these two discrete entries, *back-to-back*, in which both photographers, unbeknownst to one another, used 28mm lenses and similarly framed the swirling staircase at the Embarcadero Center in San Francisco's Financial District—but in shots taken *a half-dozen years apart!*

GISELA MEYERS



Same place, different time: The mail carrier was replaced by an umbrella toter, and the flowers changed, too. What's that saying about great minds thinking alike?

BONNIE M. WOOLLEY

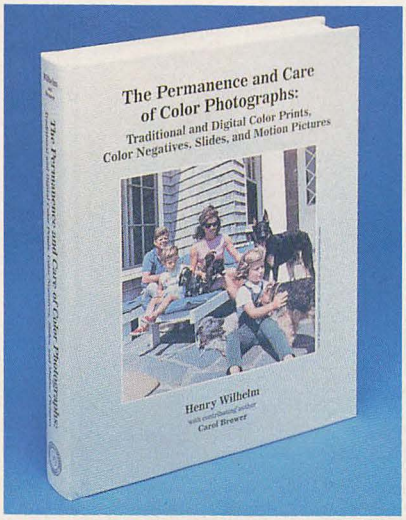


Photographer Gisela Meyers of Walnut Creek, CA, noticed that "every camera club person from the Bay Area traipses over there," but she nonetheless continues to photograph the staircase periodically; Bonnie M. Woolley of Santa Rosa, CA, won first prize in a local contest with her version.

Which image do you think is truly the best shot? How many more of our readers have captured this scene?

Magnum opus: Twenty years in the making

Everyone said they would never finish it. Ergo, we were delighted in June 1990 to whet your appetite with some deliciously useful excerpts from the ongoing work. Could the finished tome be far behind? We crossed our fingers, prayed, and waited.

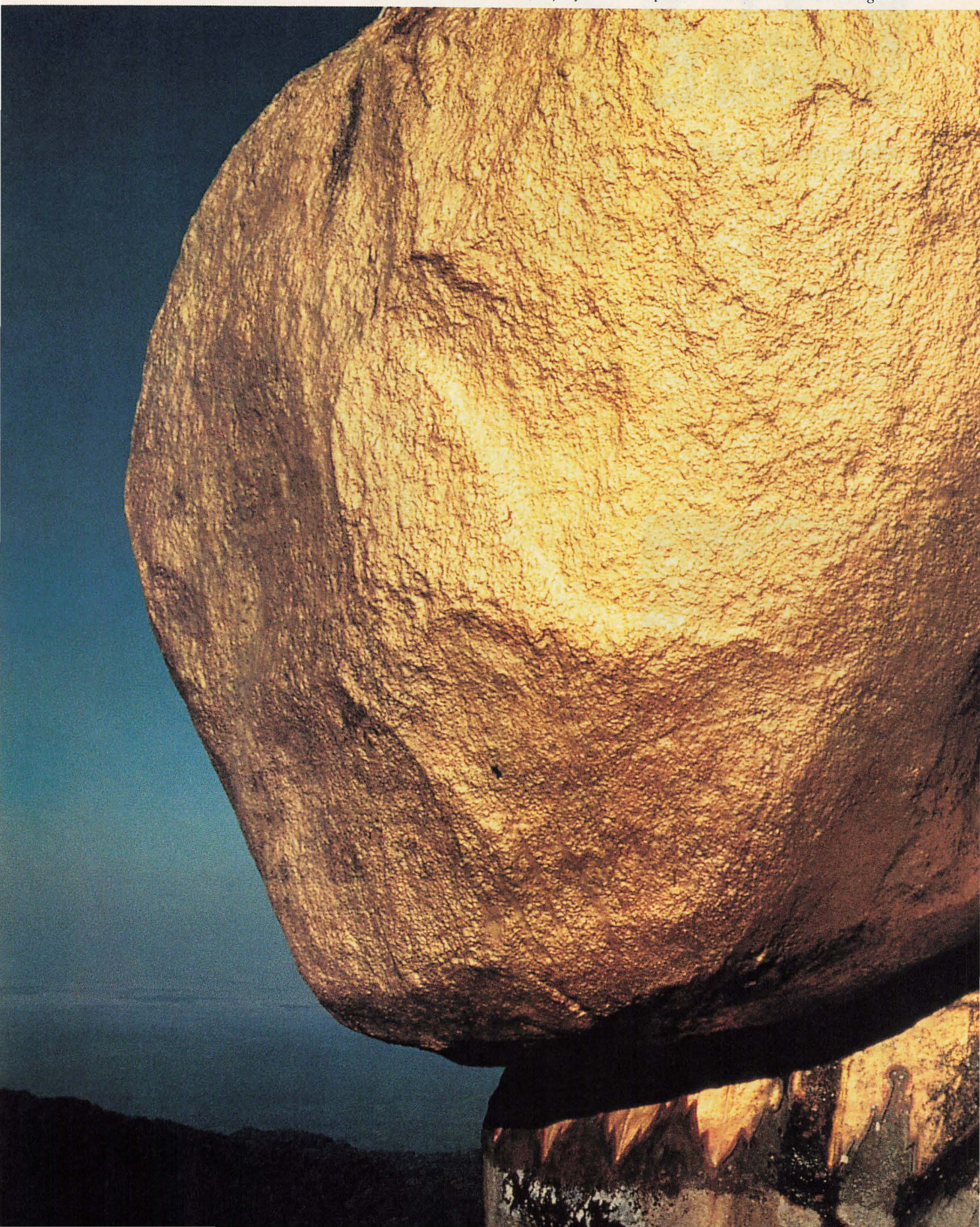


Secrets revealed: Learn what Kodak and Fuji won't tell you!

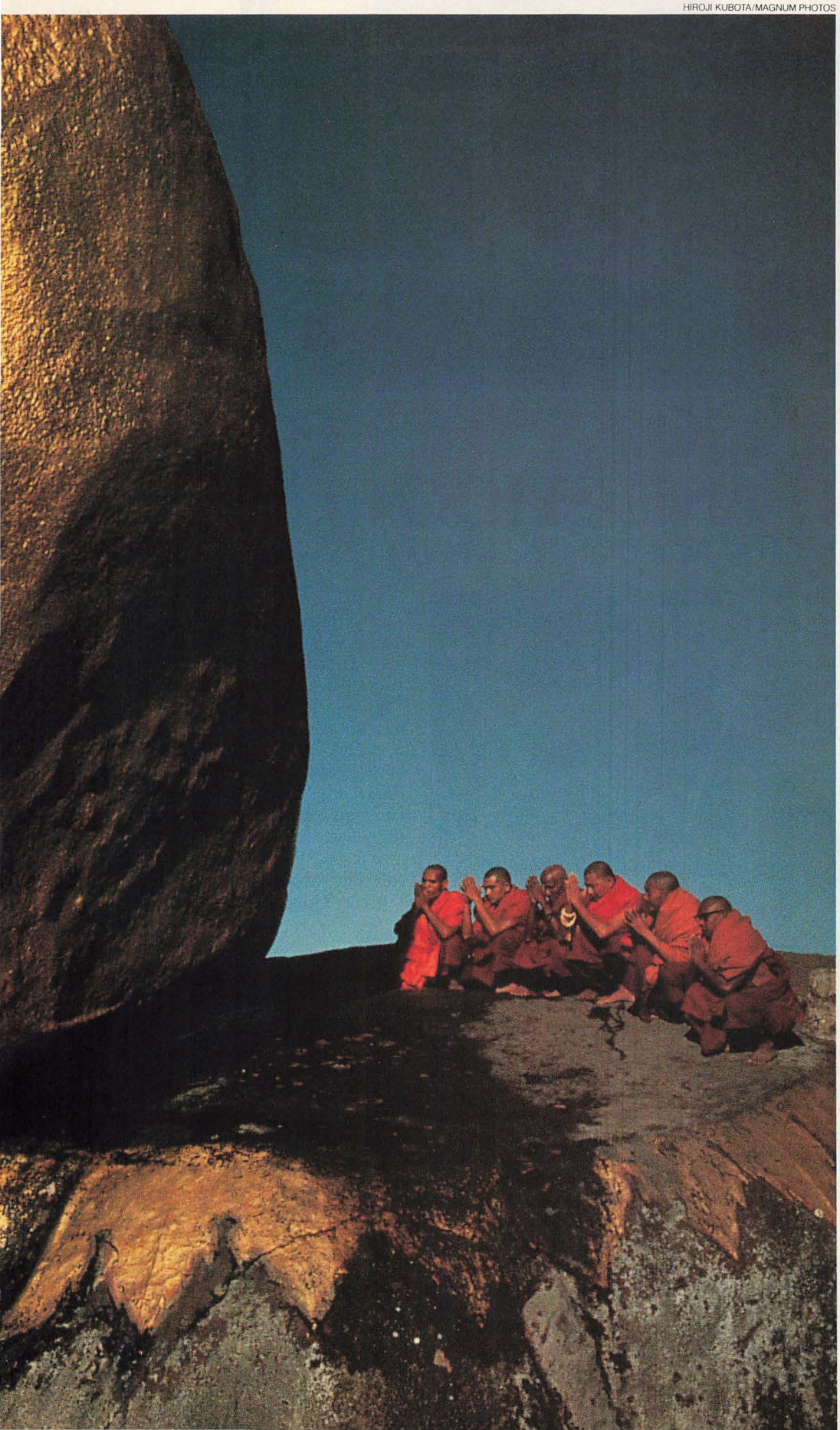
Our prayers were answered: "It" was finally published this past spring to the relief of everyone from publishers to photographers. The "it," if you haven't guessed by now, is Henry Wilhelm and (contributing author) Carol Brower's 744-page (543 illustration), encyclopedic magnum opus, *The Permanence and Care of Color Photographs: Traditional and Digital Color Prints, Color Negatives, Slides, and Motion Pictures.*

Yes, yes, we will review it. But if you want to be among the first to know how Fuji films compare to Kodak's in permanence and how to minimize fading, send a check or money order for $74.90 (it includes shipping and handling) to Preservation Publishing Co., 719 State St., P.O. Box 567, Grinnell, IA 50112; or call (800) 335-6647. (MasterCard and Visa credit cards are accepted.)

Hiroji Kubota, a contract photographer for Magnum Pictures in Paris, used a Leica M2 and 50mm f/2 Summicron to expose the Golden Boulder of Kyaiktiyo on Kodachrome 64 for 1/250 sec at f/11. He shot half a stop below the reading of his coupled Leica meter to get peak saturation in the brilliant gold.



HIROJI KUBOTA/MAGNUM PHOTOS



Of all the pictures I've made, this may have been the most difficult to take and the most significant, personally. Its subject is the great Golden Boulder of Kyaik-tiyo, a huge rock perched on a cliff about 100 miles northeast of Rangoon in Myanmar (previously Burma). The rock has been an object of worship for monks and by uncounted Buddhist pilgrims for a millennium.

In early 1978, the boulder received a new layering of gold, which seemed a perfect time to shoot it. Public transportation in rural Myanmar was primitive, and the last bus stopped 10 miles short of the shrine, requiring a long, uphill hike through a dense bamboo forest that sheltered armed guerrillas.

Somehow, my Leicas and I made it, but a sinking feeling descended on me when the rock came into view: Its new coat of gold hadn't been completed. The boulder's top and a small pagoda on its peak were still shrouded in construction fencing. It was

WOW!

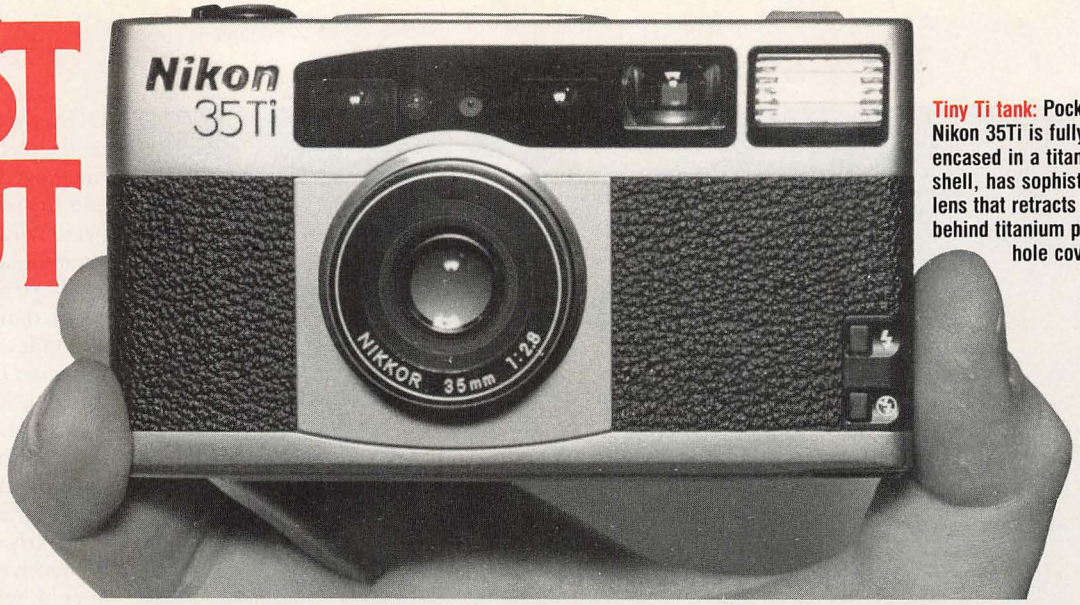
A showcase for spectacular images and how they were made

with some sadness that I lifted my Leica M2.

Far from disappointing, however, this wonderful picture opened up new worlds for me. Previously, I had shot primarily in black and white. Now, 15 years later, I've earned (to my chagrin) a reputation as a color photographer, and in some respects, I owe it all to this.

Hiroji Kubota

JUST OUT



Tiny Ti tank: Pocketable Nikon 35Ti is fully encased in a titanium shell, has sophisticated lens that retracts behind titanium porthole cover.

NIKON JOINS THE POSH POINT-AND-SHOOT CLUB

NEW 35Ti Is Aimed at the Upscale Shooter

The designation Ti, the symbol for the element titanium, is recognized more as a fashion statement these days than as scientific shorthand. So perhaps the atomic notation is quite appropriate for the name of the newest high-style, ultraluxe point-and-shoot model, a real blast called the Nikon 35Ti.

Riding the rails: Aluminum-alloy film rails are embedded in reinforced polycarbonate chassis. Mode and set buttons control databack and custom function settings; panorama format (shown engaged) can be switched on or off anywhere on the roll. But what are those six extra contacts near the DX pickups? An interface for service diagnostics.

A titanium-clad little jewel, replete with retrolook analog dial gauges, the Ti boasts such point-and-shoot innovations as Nikon's 3D Matrix metering, six-element low-dispersion-glass lens, customizable functions, and shiftable program autoexposure.

Close the porthole: Sliding barrier (titanium, natch) protects retracted lens.

Right off, though, let's state the obvious: The Nikon 35Ti is clearly derivative of the camera that defined the luxury point-and-shoot class, the Contax T2. But Nikon officials insisted that beyond a certain stylistic congruence, the 35Ti takes a radically different approach in its structural, optical, and operational design. (It was pointed out that the 35Ti also has a vague resemblance to Nikon S2 rangefinders of the '50s, leading a Nikon spokesman to remark dryly, "The designers of this camera are somewhat younger than the designers of the S2.")

Let's enumerate the Nikon 35Ti features that separate it from most of the point-and-shoot pack:

- The reinforced polycarbonate body chassis is fully encased in a titanium exterior shell, not just stylized with attached panels. Lens barrel, focusing helicoid, and embedded film-guide rails are made of aluminum alloy.
- The six-element, four-group, symmetrical-design lens—the first P/S lens to receive the Nikkor designation—uses low-dispersion glass (although not extralow dispersion, or ED, glass). A Nikon spokesman stated flatly, "This is the finest 35mm f/2.8 lens Nikon has ever made." It has a seven-bladed, circular-opening diaphragm.
- The 833-step active-focusing sys-

continued on page 128

Dial N for Nikon: Distance (left), f-stop (right), frame number and count-up timer (top), and exposure-compensation (bottom) display via needles on analog gauges in topside oval port. Thumbwheel (far right) is used to set manual distance or f-stop in aperture-priority mode or to shift program exposure.

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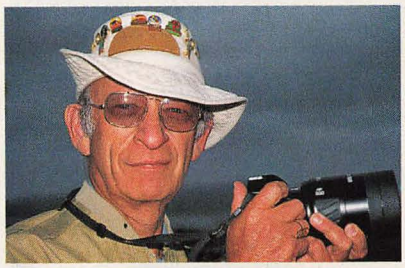
SLR

Minolta adds many wanted features—some unique—to new Maxxum 700si!!



Herbert Keppler

If ever there was an engineer's dream camera in need of knowledgeable photographers' practical picture-taking improvements, it's the Minolta Maxxum 7xi. Fancy our surprise when these improvements actually happened.

Why this apparent successor to the 7xi (which succeeded the 7000i and is a step below the 9xi) is named 700si is puzzling but probably unimportant—although the 700si name can certainly be mistaken for the current non-AF Minolta X-700.

What is important can be gleaned from the box of new features above, right. It's a long impressive list. Let's start off with the 700si body. It's much like the 7xi, but 4 ounces lighter, a half-inch shorter, with a trimmer, better contoured, easier to hold right-hand grip. The 7xi's rather blobbish right-side top-plate overhang has been eliminated and the front control dial repositioned, thus making it easier to reach, and the confusing unmarked wide-view and marked function buttons have been eliminated.

No longer need you open the card door and fiddle with its control buttons to use spotmetering. A well-placed right-thumb-operated spotmetering button on the back of the camera lets you spotmeter anytime, instantly. It also allows slow synch speeds.

The back cover itself has been successfully recontoured and now sports a unique thumb-controlled AF button. What's this for? Press AF and you can see in the finder which of the four AF sensors the camera has chosen to use. Want to change sensors? Hold the AF button and turn the front control dial until the sensor you want appears. To go back to the camera-selected sensors, push the AF button once and turn the front or rear control dial.

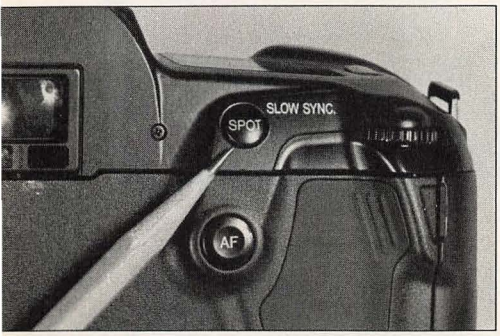
The 7xi's exposure-lock (AEL) button is nowhere to be seen on the 700si, but it isn't really needed as the exposure locks when you press the shutter release in any shutter-priority AF mode.

Many 7xi enthusiasts think Minolta's unique eye-start feature is sensational: Hold the camera to your eye and it automatically turns on, autofocuses, and sets the exposure. However, sometimes the camera turns on accidentally even when not at eye-level if you grasp the right-handgrip switch and bring the camera eyepiece close to any object. This problem can be eliminated with

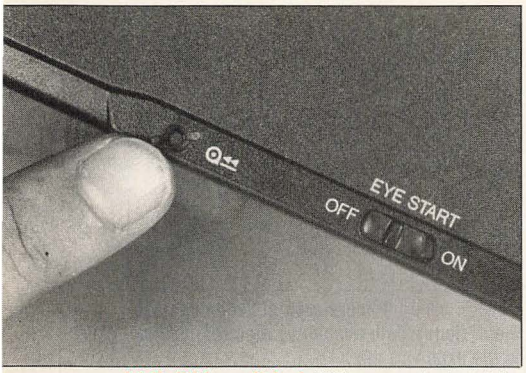
MOST EXCITING NEW MINOLTA MAXXUM 700si FEATURES

- *Autofocusing decision time minimized. Low-contrast detection capability improved.*
- *Manually raised pop-up flash covers down to 24mm lens angle.*
- *Flash synch at all shutter speeds to 1/8000 sec with new 5400HS flash unit, which also has modeling light.*
- *Memory button allows you to set camera functions, store settings, and return to them immediately.*
- *Instant-acting spotmetering button added to back of camera. Rear AF button allows you to see which focus sensor the AF system is using.*
- *Autoexposure bracketing, double exposures, variable flash fill-in available.*
- *Manual metering scale on focusing screen also shows exposure difference between spot and centerweighted metering.*
- *Picture area outside 14-segment honeycomb exposure metering pattern is now included in evaluative meter readings.*
- *Release and focus priority available in all AF modes.*
- *Choice of fast or ultraquiet rewind.*
- *Camera body slightly smaller and lighter than 7xi but about $100 more.*
- *Right-hand controls simplified; pesky function button eliminated.*
- *Depth-of-field preview button. DOF extended for close subjects when in programmed AE mode.*
- *Frame counter in viewfinder LCD counts down last nine exposures.*
- *Rewind button moved from inside card door to back of camera.*
- *Switch to turn "eye-start" on or off added to bottom rear of body.*
- *Shaded area in viewfinder highlights panorama framing.*
- *Accepts new lithium or AA-powered accessory handgrip with vertical shutter release, PC socket, and controls.*

It looks like a 7xi but . . . Maxxum 700si is slightly smaller and recontoured, has a pop-up flash covering 24mm lens plus many new features and improvements.



Spot button spot on: Spotmetering button ideally located at rear. On 7xi spotmetering requires inside-door button pushing and dial turning. Note ideally placed new AF button that shows which AF sensor is in use.



Well, I'll be switched: **With convenient switch you can turn "eye-start" on or off. A good thing, too, we think (see text). Midroll rewind button's been moved from inside card door to back edge of camera—much more convenient.**

the 700si: You can turn the eye-start feature off with a switch near the bottom edge of the camera back. Right next door is the midroll rewind button, a far better place than inside the card door as on the 7xi. You can rewind at high speed or more slowly, at an ultra-quiet speed. Forward film advance, incidentally, tops out at three frames per second.

There's much new and unique on the left side of the 700si. On top you'll find a memory button and lever. If you have a favorite camera setting and want to keep it in memory, just push the lever forward. You can then change the setting to whatever you wish, but whenever you press the M button, the camera will reset your memorized setting: exposure, metering, focus, film-advance modes.

More unique stuff appears on the left front of the 700si. There's a flash button, but it doesn't cause the built-in flash head to pop up as in the 7xi. Instead, whenever you push it, the flash

Thanks for the memory: **Have camera settings you want to save? Push M (for memory) lever towards "enter." To bring memorized setting back, just push M button.**

is forced to fire at shutter release in fill-in mode. The flash head (the first built-in ever to cover the angle of a 24mm lens) must be lifted manually. On the 7xi it does pop up automatically in P mode, but often when you don't want it to—for instance, when the subject is far out of the flash range.

Below the flash button is the exposure-bracketing button. You can shoot a bracketed sequence of three shots at half-stop increments just by pushing it. The same button also helps you set autoexposure compensation, ±3 EV in half stops.

Suppose you push both buttons together? What then? You get variable fill flash at ±3 EV in half stops.

Directly below the buttons and lens release is a redesigned electronic autofocus/manual-focus pushbutton taking

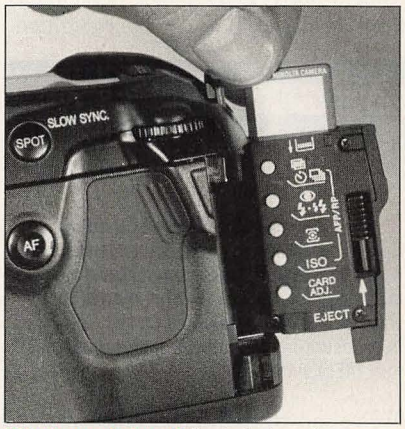
Adding wanted controls: **Lightning button forces flash on when wanted; lower button allows autoexposure bracketing. Both pushed together alter flash fill-in compensation.**

the place of the 7xi's more awkward pull-down lever.

Don't miss that small, unmarked button on the bottom right side of the lensmount. That's the new, very desirable depth-of-field preview, which works electrically (and a bit noisily, too). There is no PC terminal on the camera body, though.

The right-side card door houses two new options. Its topmost button now allows double exposures. Pushing this button and the ISO button together changes all autofocus-priority modes to release priority (or back again), so you can fire the camera whenever you wish, in or out of focus—an option that's sometimes necessary for extremely fast and/or eccentrically moving subjects.

Viewfinder information has been changed considerably (drawing above, right). Gone is all the on-screen gingerbread showing which modes were being used and what controls were needed to operate them. Also absent are the comparative depth-of-field and action scales. Instead, you'll see a vertical exposure-index scale at the left. You can use it for manual metering or for checking the difference in brightness

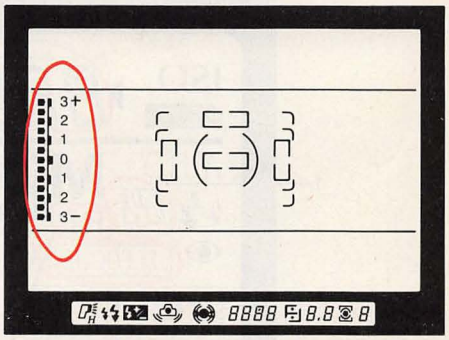


What's new indoors? **Controls for release priority, meter pattern change, double exposure.**

between your spotmeter and center-weighted readings. It is somewhat difficult to see against a darkish background (as is the AF sensor display).

When you install a panorama adapter, the panorama field appears, but now the outer area darkens to accentuate the format in use.

Beneath the focusing screen, some



On-screen LCD finder info changed: **Cluttered 7xi LCD screen information replaced with scale for manual metering and spotmetering variation. Individual AF sensor and total AF area coverages are retained. When panorama adapter is in place, areas outside of format are shaded.**

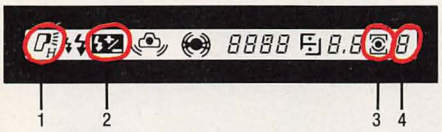
changes have been made to the LCD panel (see drawing above). You'll find a new metering-mode indicator (spot, centerweighted, evaluative), flash-compensation warning, a high-speed flash indicator (we'll cover that in a bit), and a frame-number warning—a countdown of the last nine shots on the

continued on page 12

SLR *continued from page 11*

roll. Gone are the AEL warning and the PAS exposure-mode indicators.

As you might have guessed, there is more information on the expanded camera-body LCD panel, which has been enlarged but is still unlighted.



Watch out below: **Information LCD below finder screen has added 1) high-speed flash-synch indicator; 2) flash compensation; 3) metering-mode indicator; 4) numerals that warn of last nine exposures on roll. Missing is exposure-mode indicator, autoexposure-lock (AEL) warning.**

We've shown the changes below.

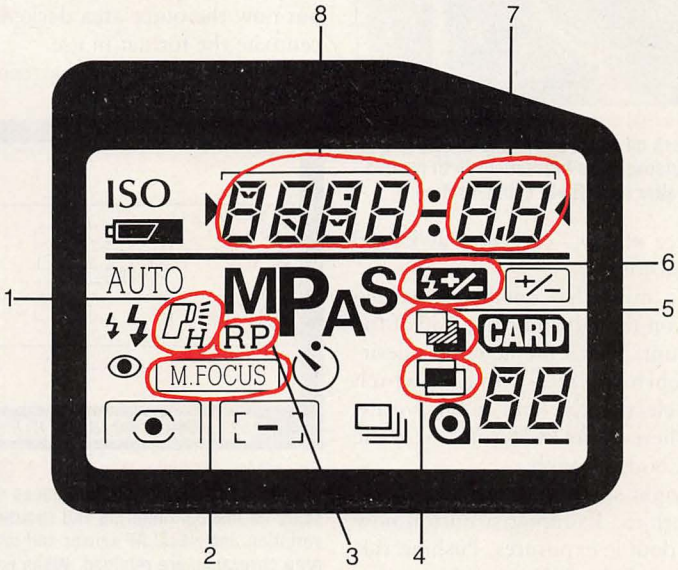
Every 700si improvement can't be seen. According to Minolta, autofocus subject-recognition time has been cut from 7/10 sec to 3/10 sec; sensors are more sensitive to low-contrast subjects, and AF information-processing time for three-dimensional predictive focus is also faster, which should result in a shorter time between your pressing the shutter release and the actual exposure. Additionally, the camera's predictive focus ability to autofocus subjects moving in irregular patterns should be improved over that of the 7xi and 9xi, whose performance in this area was already outstanding.

Other invisible improvements concern first the 13-honeycomb exposure metering system. When making evaluative metering readings, the area outside the honeycombs is now also included. (We, and a number of Minolta technicians, always thought the outer area surrounding the 7xi and 9xi honeycombs was meter sensitive but apparently we were wrong. Now the area, pointed to by the arrows in the drawing above, right, is definitely in the evaluative metering equation.) Next, slow-speed synch is available in shutter-priority autoexposure down to 30 sec. Lastly, the close-up depth of field in the program mode has been altered by using smaller apertures for greater depth of field.

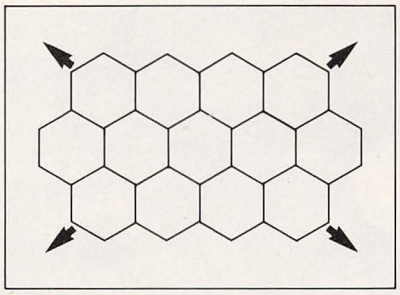
Back to things visible—two important accessories. With the new Minolta Program Flash 5400HS, you can have easy-to-use full flash synch at all camera speeds from 30 sec up to 1/8000 sec (for fairly short distances at the higher speeds, of course). Secondly, you have the use of a modeling light, powered by the flashtube itself. There are two modeling-light modes—one gives you three bursts while the other lasts for about four seconds. (This may also be a help in autofocusing difficult close-up subjects.) The modeling light capability can work with all other Maxxum cameras and provides off-camera wireless flash for all Maxxums with built-in flash, as well as for the 9xi.

There will be an accessory grip, which will fasten to the bottom of the 700si, offering a full set of controls plus shutter release for vertical pictures as well as a PC terminal and alternate battery power for the camera—either a 2CR5 6-volt lithium cell or four AA cells. However, the grip is still in the planning stage. POPULAR PHOTOGRAPHY's editors, photographers and lab technicians certainly look forward to

continued on page 90

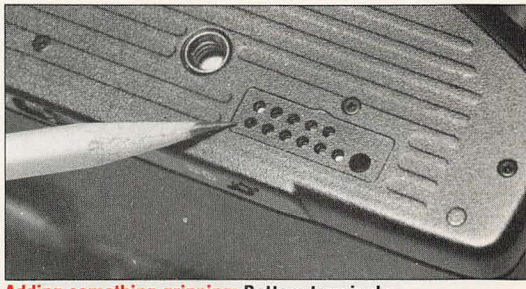


More info on larger LCD (compared to 7xi): **1. Flash on and hi-speed synch indicator. 2. Manual-focus indicator. 3. Release priority operating. 4. Double exposure being made. 5. Exposure bracketing being used. 6. Flash fill-in variation. 7. Flash compensation, exposure bracketing amount. 8. Local focus area being shown.**



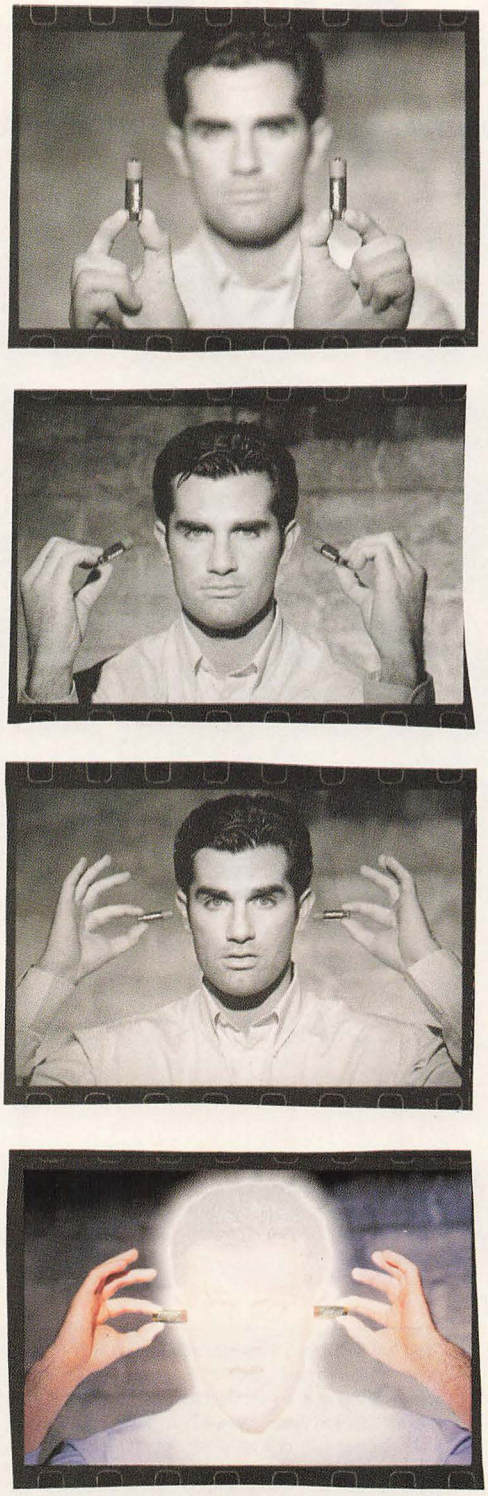
Outside added: **Picture area outside of 14-segment, honeycomb evaluative metering added to the exposure mix.**

Unique features: **Main flashtube of accessory 5400HS flash provides up to 1/8000 sec synch as well as modeling light. Zoom head covers down to 24mm lens angle.**



Adding something gripping: **Bottom terminals connect to new grip with vertical shutter release and controls.**

The world's longest lasting AA camera battery
by Duane Michals



New Energizer® Lithium AA batteries last 3 times as long as alkalines in today's most popular cameras, even in extreme temperatures.

© 1993 Eveready Battery Company, Inc. Claim based on 8-second flash recycle time.

YOUR BEST SHOT

Contrast is the key! Set a colorful subject against a neutral background (or vice versa).

1st **($300) A horse of an offsetting color:** Don't the rules say never place your subject dead center in the picture? As this striking winter portrait proves, never say never. Terri Ross of Baileyville, IL, peered into her backyard after an early afternoon snowstorm to find Dakota standing in his favorite spot. She grabbed her Nikon N8008 (set on autoexposure) with 75–300mm f/4.5–5.6 Sigma zoom lens and called to the horse (who responds to his name). The result is this almost monochromatic study with a nostalgic neigh to Currier and Ives. Exposure: unrecorded. Film: Kodacolor Gold 100.

"Your Best Shot" Entry Rules: You may send up to 20 of your best shots (transparencies or prints no larger than 8 × 12) along with a daytime phone number, Social Security number, and any pertinent technical data (such as camera, lens, exposure, film) to "Your Best Shot," POPULAR PHOTOGRAPHY, 1633 Broadway, New York, NY 10019. You may enter as often as you like. We regret that due to the large number of entries we receive, we cannot return your photos unless accompanied by a self-addressed, stamped envelope. All materials will be handled with reasonable care; however, the publisher assumes no responsibility for the return or safety of photographs. Please allow 8 to 12 weeks for a response.

For more prizewinners, see page 16

A strange sporting event took place the other day. A man in a fetal position under a hurdle caught a runner in midair.

Is this fun, or what?

To Antonis Achilleos, part-time busboy, full-time amateur photographer, it is. In fact, to Antonis, making great photographs is more fun than making touchdowns, jump shots or holes in one.

Antonis Achilleos, pro busboy, amateur shooter, dove under a hurdle to catch a flying woman with his Nikon N6006. Please don't try this at home.

Homestretch
—by—
Antonis Achilleos, busboy

One afternoon, while driving to get a Slurpee, he spotted a vision of beauty in sweat socks flying through the air.

Something clicked.

He grabbed his Nikon N6006, leaped out of his car, then flung his body under a hurdle and waited. Was it worth it?

What do you think?

Antonis used an N6006 to experiment with and expand creativity.

It autofocuses quickly and precisely in light as dim as a single candle. There's Spot Metering, Center-Weighted Metering, and Matrix Metering, for rapidly changing light conditions or fast-moving action.

"Hey, Mister, duck!"

There's a powerful pop-up flash with 28mm coverage. Here Antonis brightened the foreground by increasing the flash one stop. And he underexposed one stop to maintain the ominous sky and provide contrast to the brightly lit foreground.

To create a sense of motion (as if she needed it), he used Rear Curtain Sync, which fires the flash just before the shutter closes, and he shot at 1/15th. Even though the flash isn't designed to cover the entire frame, Antonis chose a 24mm AF Nikkor to exaggerate the angle. He could have picked any one of nearly eighty legendary lenses. The same lenses most pros use behind the dugout or in the end zone.

This is it. The Nikon N6006. Autofocusing, a built-in flash, interchangeable Nikkor lenses. It's how amateurs get their stuff in magazines. Just ask Antonis. For a free booklet call 1-800-NIKON-35.

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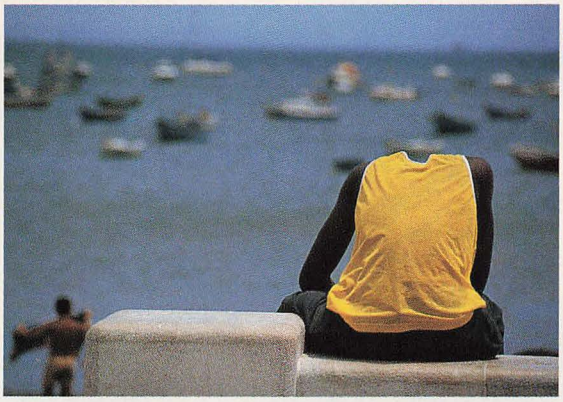
YOUR BEST SHOT

2nd ($200) **Rainbow's end:** The ethereal band of color shimmering off the fountain at Boston Common's frog pond is pretty, but it is the ecstatic expression of the frolicking girl in the (soaking wet) bright red dress that transforms this shot into a celebration. Jim Glynn of Cambridge, MA, took many frames with his Canon EOS 10S and 70–210mm f/4 Canon EF zoom lens; for this perfectly composed image, he shot for 1/250 sec at f/5.6. Film: Fujichrome 100.

3rd ($100) **Tight on a twig:** Great composition! A shallow depth of field turns Coot Bay Pond in the Everglades National Park into a shimmering (albeit murky) backdrop, highlighting this delicate Green-Back heron, perched precipitously on the end of a bobbing branch. Brian P. Foss of Seal Harbour, ME, focused on the bird and surrounding flora with his Nikon N8008S and 70–210mm f/4–5.6 AF-Nikkor lens. Exposure: 1/125 sec at f/5.6. Film: Kodak Ektachrome 100.

HONORABLE MENTION

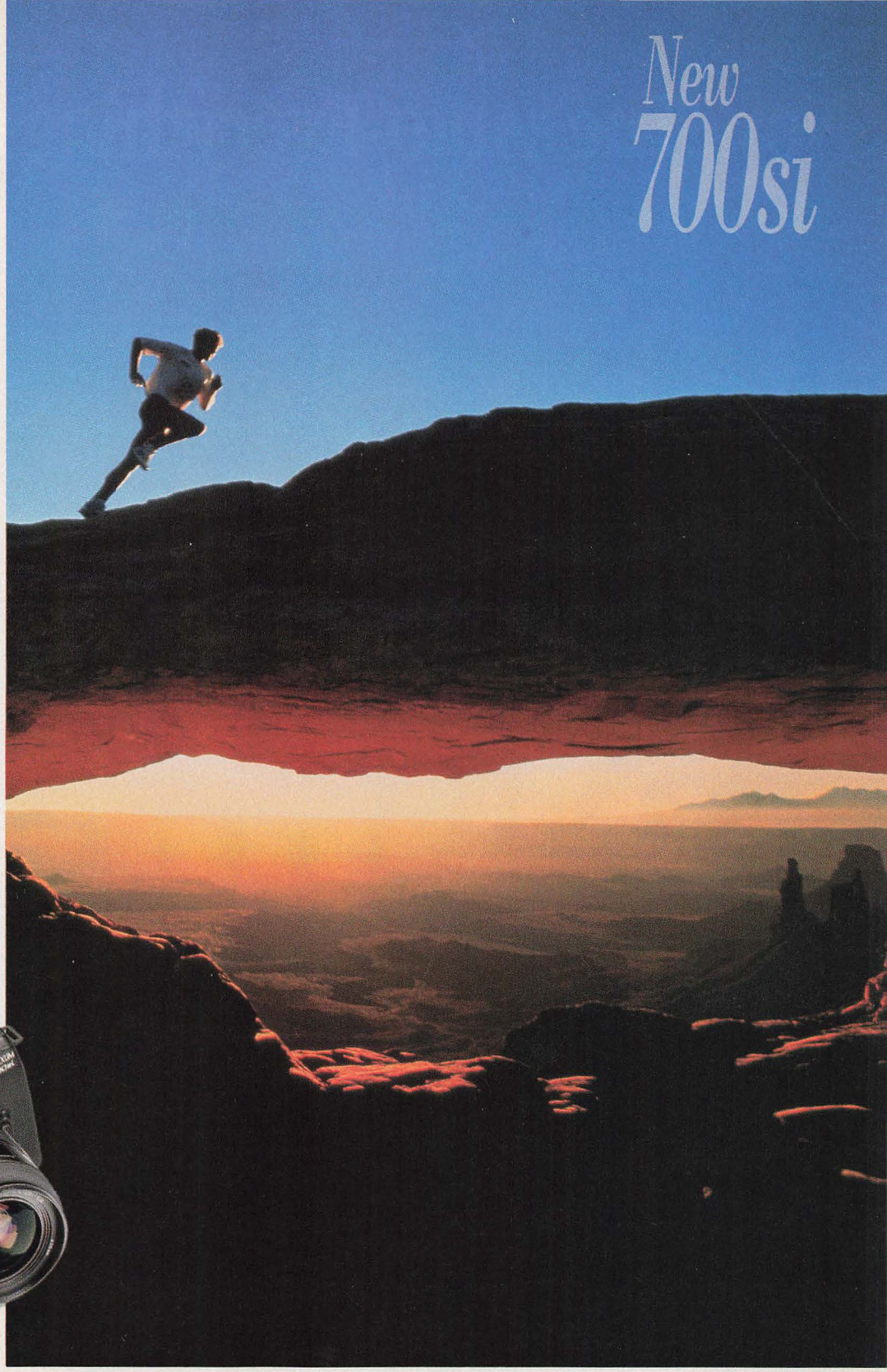
($50) **In the line of fire:** Robin Coventry of Dover, DE, was photographing a spectacular burning house along a highway in Camden, DE, when she spied this tree with its fiery aura in stark relief to the inferno behind it. As the wind fanned the flames, she fired away with a Canon F-1 and 100–300mm f/4–5.6 Vivitar lens. Exposure: 1/125 sec at f/8. Film: Fujichrome 100.



HONORABLE MENTION

($50) **Noggin off:** This is humorous, but what arrests the eye are the strong lines and colors set against an out-of-focus seascape. Photographing in Cascais Bay near Lisbon, José Antunes of Cacém, Portugal, used a Canon T90 and 75–300mm f/4.5–5.6 Canon FD zoom. Exposure: 1/1000 sec at f/5.6 on Fujichrome 100.

State of the art is our state of mind.



At Minolta, we define state of the art as the point where you have total control of your own personal vision.

Minolta's new 700si is one of the most intuitive, precise SLR's ever. It thinks and reacts like a serious photographer. With Expert Intelligence and honeycomb metering, it

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Feedback pops up automatically in the viewfinder, yet final creative judgment is up to you. Because the 700si lets you switch effortlessly from automatic to manual, with the finesse of a fine sports car. You can even access your own personalized settings with the memory function.

At Minolta, our state of mind was to create a truly interactive camera that gives *you* total control and total creative freedom. And that's what makes the 700si state of the art.

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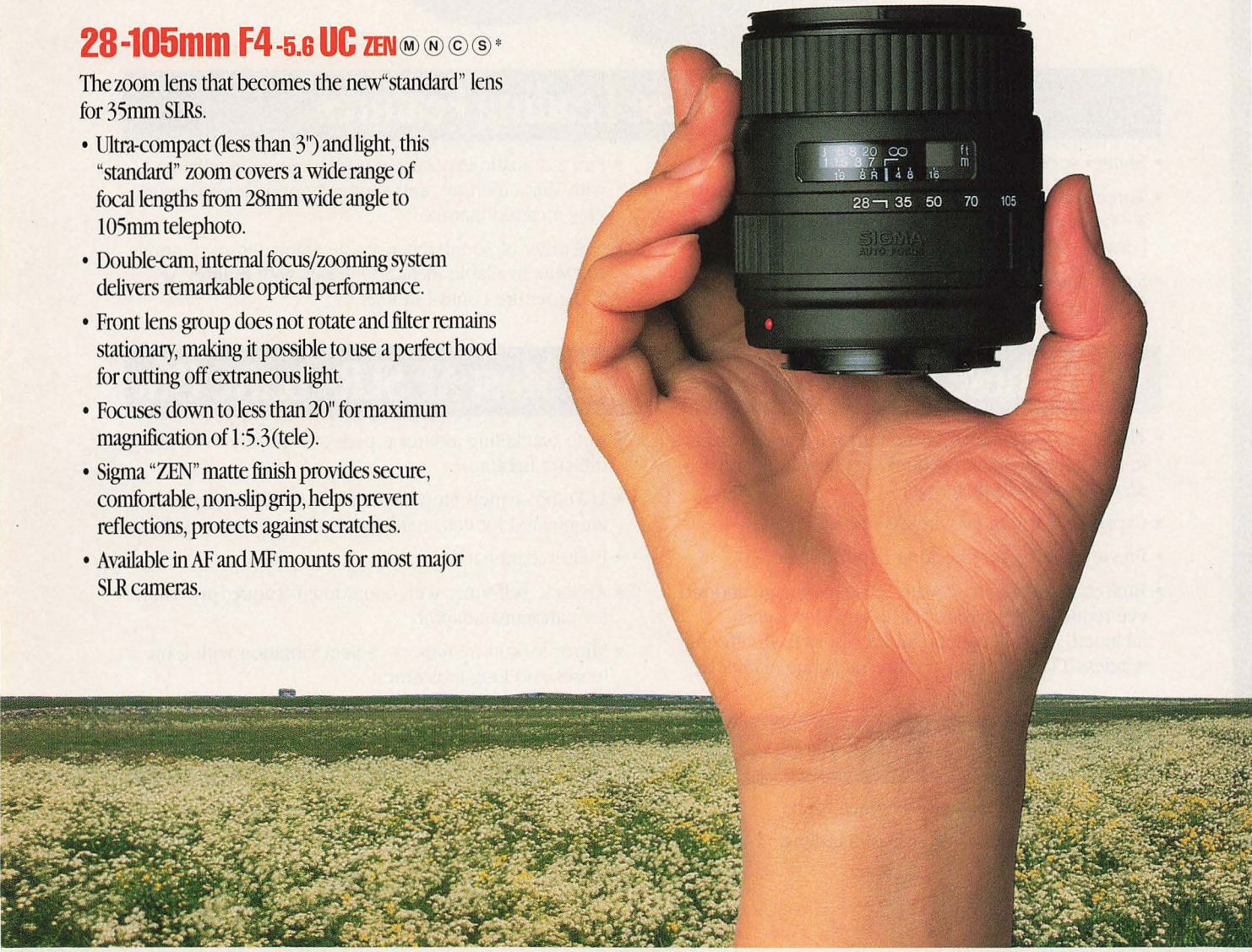

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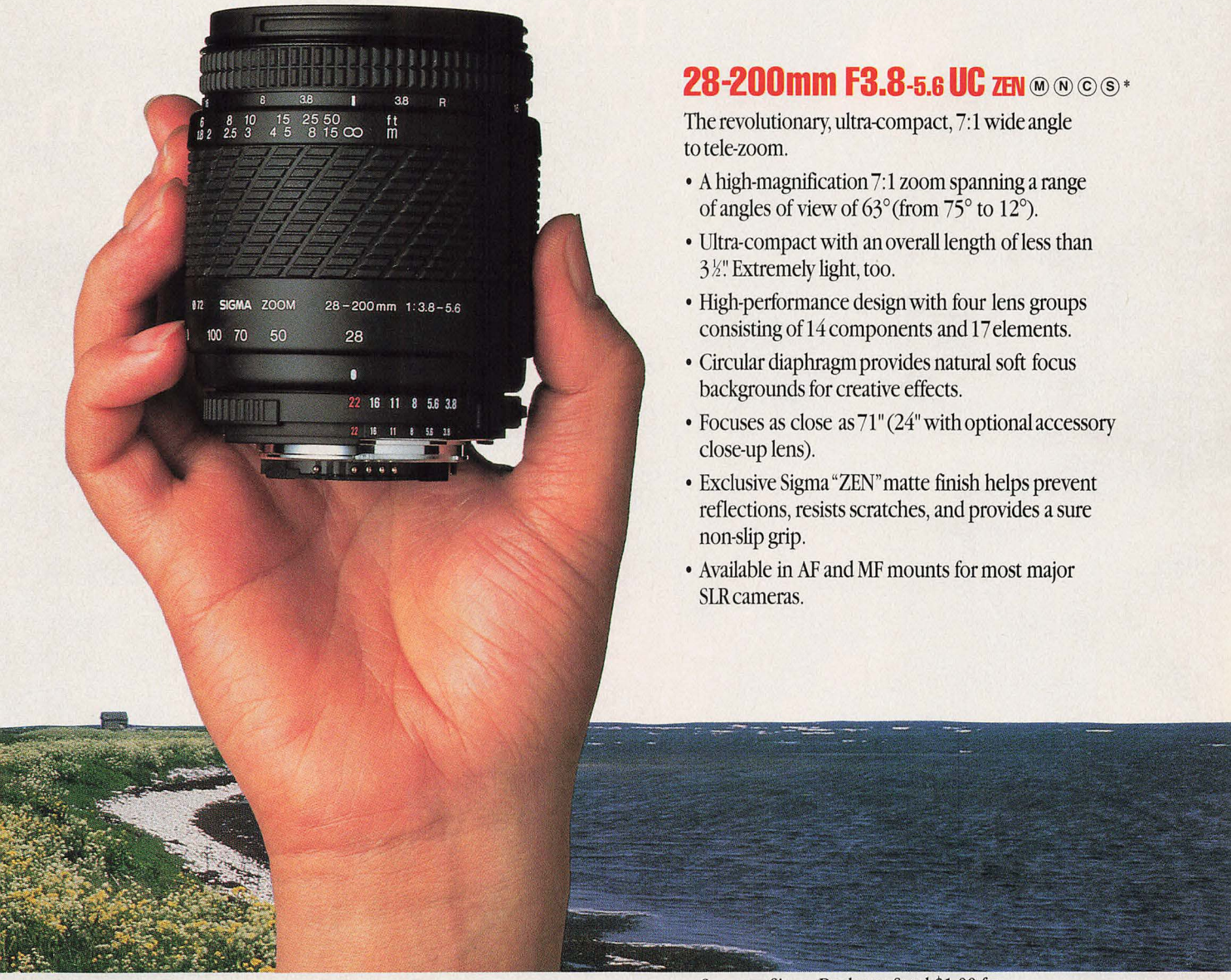

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LETTERS

Mirror lock lack

The technical scope and accuracy of your excellent and unbiased camera and lens tests are unmatched in the industry. You did miss two important details in your review of the Nikon N90, however ["Test Report," page 44, Sept. '93]: It does *not* offer any mirror lockup capability, and the viewfinder's analog exposure scale has a reduced display range covering only ±1 stop.

Do consider a future probe of image degradation due to SLR mirror-flop vibration and a listing of comparative data for different cameras at a standard test condition, using a 300mm lens and 1/15 sec exposure. Bryan Geyer
Los Osos, CA

Such a listing is an excellent idea, and we'll try to work on it in the near future. However, in the meantime, here are some tips that may help you to get steadier pictures.

The amount of image degradation due to vibration induced by a single-lens-reflex's flipping mirror (given a 300mm lens and 1/15 sec exposure) has a great deal to do with how you lock the lens down. If the lens has a tripod-mounting collar near its center of gravity and you lock it down on a sturdy tripod and use a secondary tripod for the camera, you won't have too much difficulty.

"You did miss two important details in your review of the Nikon N90."

However, lack of a mirror lockup has proved problematical when shooting at high magnification through a microscope or using telephoto lenses of about 500mm or longer at small apertures requiring long shutter speeds. In such cases, you're better served by covering the lens with a dark cloth or paper, beginning your exposure, zipping the covering out of the way, completing your exposure, and letting the camera do the rest. We have used this method successfully with a number of cameras, including the OM-4T, which does not have a mirror lockup. Of course, this would not work with fast-moving subjects.

continued on page 26

Oops.....

Domke bag photographs as black.

But it's actually green!!!

Few things are worse in putting together an article than to have the critical illustrations fouled up in reproduction. That's what happened in the October '93 "SLR." We attempted to show you the forest green Domke F-803 Camera Satchel (which its distributor calls emerald). In our initial attempts to photograph the bag, it kept coming out black due to metamerism (see October's page 18 for an explanation). But we also tried to show a picture of the bag in its true green color.

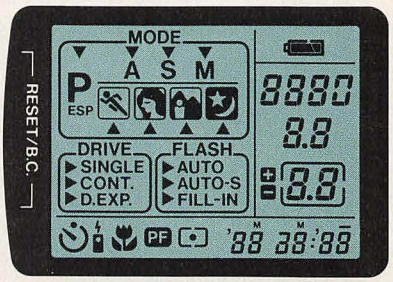
Alas for our good intentions. The picture of the bag as green reproduced green all right—all green, bag and background, looking as if we had cheated and shot the bag through a green filter.

Herewith the bag again, green as you see it and black as it often photographs. Great bag, but emerald it ain't.

Technical Notes

The photograph on the opposite page was taken with the Olympus IS-3 DLX. In order to capture the moment and show the utmost respect at the Vietnam Veterans Memorial, we had to work quickly. The IS-3's superfast autofocus mode was used to lock in on the subject's

eyes. By choosing a shutter speed of 1/60th and an aperture of 4.5, the photographer controlled depth of field to keep the foreground sharp and throw the background out of focus. At 35mm the lens would be wide open. This is a test for any lens, whether fixed focal length or zoom. The IS-3 passed that test with flying colors. It delivered a photograph that is sharp from edge to edge. Throughout its zoom range, the IS-3 DLX gives critical sharpness, even at the extremes. In fact, the optional lenses, such as the



300mm, are matched to provide the same sharpness. The large and clear LCD panel enabled the photographer to choose from an astounding array of options with a touch of a button. It's as if there's a computer working with you to select exactly the program you need to create a great photograph or simply make a hard copy of your life.

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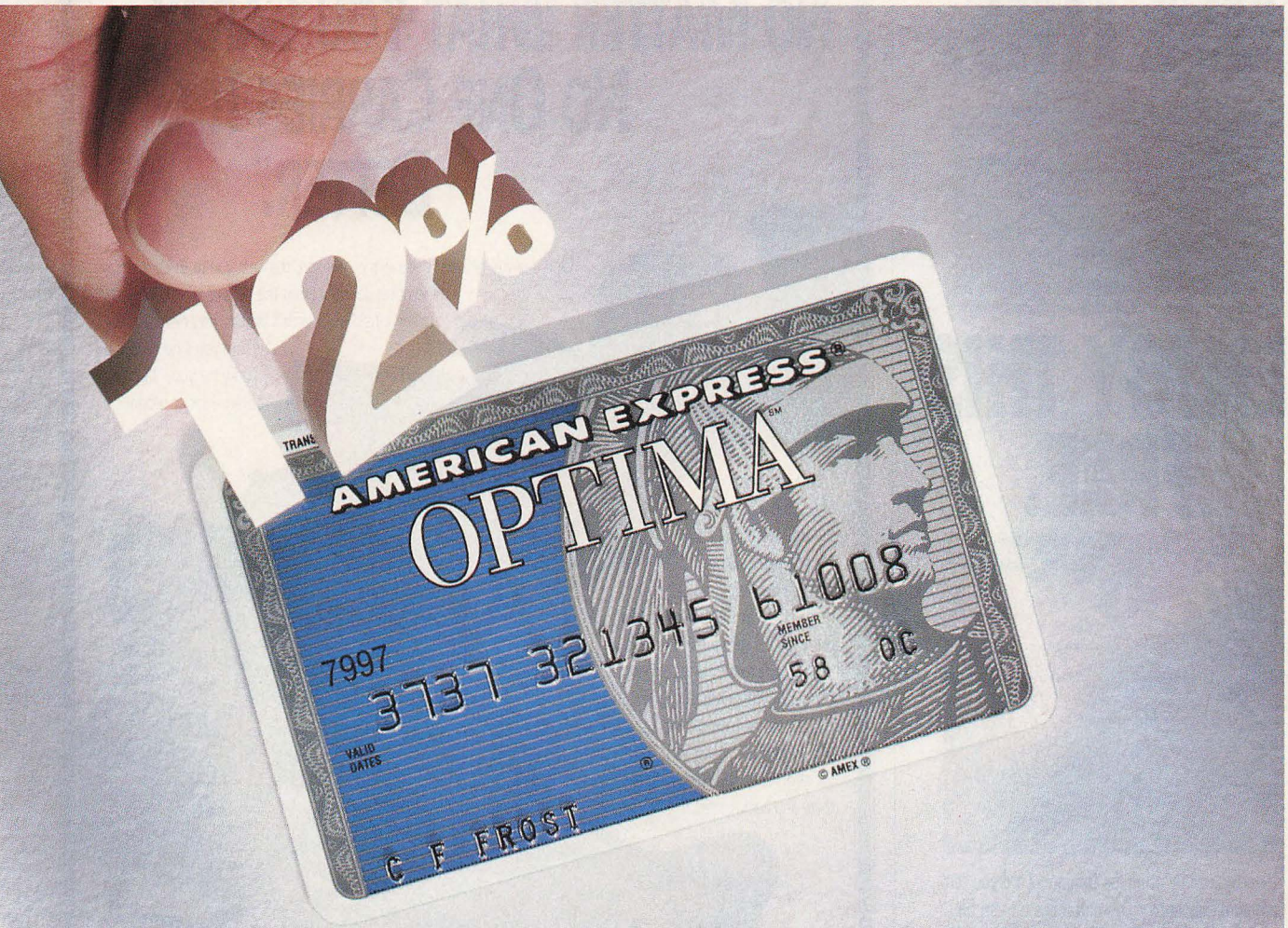

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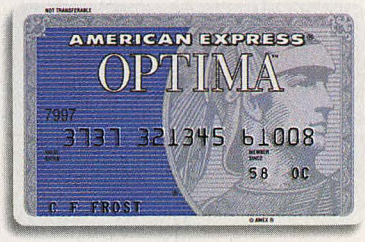

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LETTERS

continued from page 23

Overpriced optics?

Your Sept. '93 "SLR" column concerning the falling SLR sales really spells out the dilemma facing the industry. Additionally, while point-and-shoot cameras *are* much better than they used to be, they do have many limitations. But SLR *lenses* undoubtedly are grossly overpriced in terms of the mass market's ability to buy. Albert G. Melvin
Roselle, NJ

We really don't believe that lenses are grossly overpriced. Considering that these lenses are made in Japan and that the dollar has decreased in value, this means that our buck is buying far less than it ought to. Consider that the 50mm f/1.8 Nikkor autofocus lens goes for $69, you can buy a 70–210mm f/4 autofocus Nikon for a little over $200, and a 24mm f/2.8 Nikkor (autofocus) is $174.50. If that's too dear, there are

continued on page 41

When good enough, isn't.

Medium format camera systems can be divided into two distinct categories: Bronica systems, and all the rest. Photographers who demand the most from themselves have every right to demand the most from their equipment. And when it comes to a 6X6cm multi-format camera system, they get the most from the Bronica SQ-Ai.

The SQ-Ai system gives you the world-renowned sharpness, clarity, absolute matched color fidelity and perfect color balance of Bronica Zenzanon PS Lenses, plus more high-tech features than any other camera in its class.

A camera system you'll want to hold onto.

Small, lightweight, and exquisitely balanced, the SQ-Ai is easier to handle than many 35s. With its advanced electronic engineering there are fewer mechanical parts to wear out. This makes the SQ-Ai more durable and reliable than cameras utilizing outdated mechanical technology. State-of-the-art electronics also provide vibration-free shutter release and absolutely precise shutter speeds, every time, year after year. If you need to, the SQ-Ai can even be operated without batteries. With AE Prism Finders you get manual and automatic exposure control. We also built a multiple exposure alert signal right into the viewfinder. Other features include 1/500 to 16-second electronic exposure, electronic "bulb" setting, TTL flash control, a new interior anti-reflective coating to eliminate flare, and much more.

The motor for your driving ambition.

Excitement, beauty, the grace of movement. For action-sequence shooting, simply attach the new, ultra-compact motor drive to your SQ-Ai camera. It will also accept input from infrared or radio remote triggering sensors. When attached, the motor drive powers the entire system, conserving the camera's batteries. For added versatility, the SQ-Ai has interchangeable film backs for 6X6cm, 6X4.5cm, both standard and panorama 35mm and Polaroid.™ In addition, accessories for previous SQ-A camera systems are completely compatible with the SQ-Ai.

In the demanding world of professional photography, being just good enough, isn't enough. *So give yourself a competitive edge by shooting with the best...the SQ-Ai Multi-Format Camera System from Bronica.*

For more information see your local Bronica dealer, or contact us directly.

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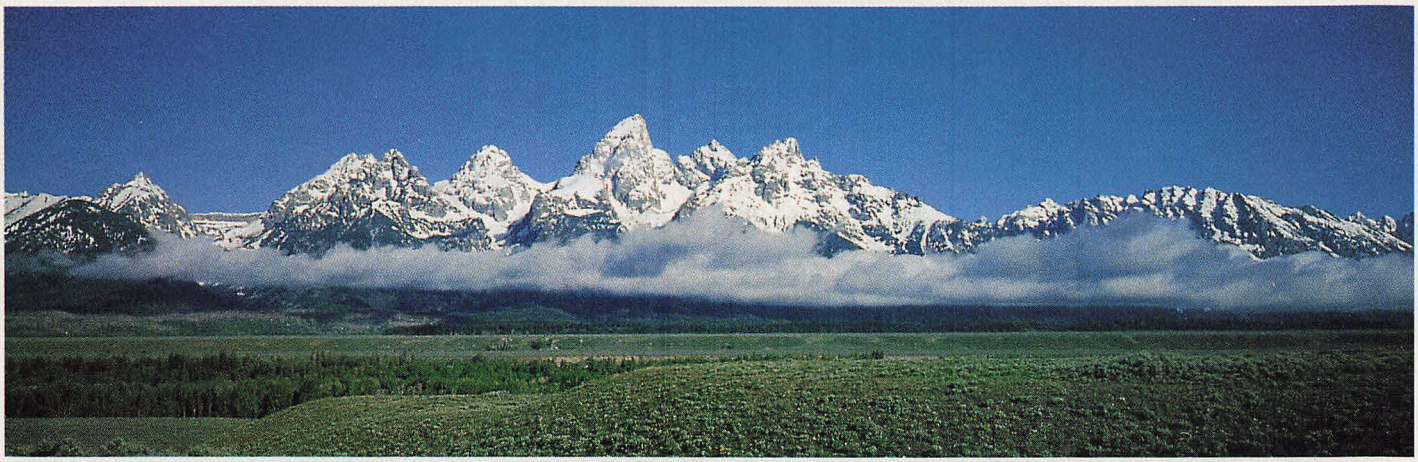
NIKON TOUCH CAMERAS— The Difference Is In The Lens



This dramatic landscape was made possible by the sharp Nikon lens plus the panorama feature of the Nikon Zoom-Touch 470

Nikon's "Touch" line of compact cameras—automatic, always ready—are available with a variety of features designed to give you Nikon quality photographs. From single focal lengths to zooms, and from compact to literally pocket-size, Nikon Touch cameras offer features designed to give you outstanding picture quality in an easy to use compact design. And most important, every Nikon Touch camera comes with a Nikon lens—and the quality optics that Nikon is renowned for throughout the world.

All Nikon Touch cameras were designed with two priorities in mind. The first is ease of use. To that end, Nikon Touch cameras are point and shoot easy. They're designed with exposure systems that you can depend on—so you can concentrate on creatively composing the picture. And the secret to Nikon quality pictures is in the lens.

Nikon is world renowned for their high quality optics. So, when you buy a Nikon Touch camera, you can rest assured that the lens will be Nikon quality sharp and the auto focusing system will be precise. And only Nikon Touch cameras can assure you the quality of Nikon lenses.

One of today's top Nikon models is the

A family portrait of today's most exciting, most capable point-and-shoot cameras, the Nikon Touch models and their exclusive Nikon lenses

Zoom-Touch 470, a high-style compact with a 35–70mm power zoom lens, panoramic capability, super-accurate finder system and completely automatic operation—exposure, focusing and film transport.

The heart of the Zoom-Touch 470 is its superb 35–70mm Nikon lens. This is a perfect range of focal lengths for most subjects, from scenic and group shots to candid photography and distortion-free, natural-looking portraits. This lens can focus as close as 1.2 feet, providing dramatic close-up images.

Traveling photographers will appreciate the ease with which the Zoom Touch 470 can be transformed into a panoramic camera for scenic shots. Just slip the panoramic adapter into the camera before you load the film and you will produce sweeping views to highlight your trip.

The built-in flash offers five modes to handle any photographic need. Auto Flash is the basic mode; the flash unit fires whenever light levels are low, whether you are shooting indoors or out. If you are shooting into the light, Anytime Flash is used to fill in shadows, eliminating forever the problem of unwanted silhouettes when shooting into the light.

But if you want a silhouette effect or prefer natural light, there is Flash Cancel, turning the flash off at a touch of a button. And for dramatic pictures at night when you need adequate light on the subject but want to preserve the natural atmosphere, Slow SyncFlash will provide perfectly exposed foreground and still record the backgrounds naturally.

And as with all Nikon Touch models, the Zoom-Touch 470 offers Red-Eye Reduction: a special red-eye reduction lamp lights up for about a second to cause the subject's eye pupils to contract, thus reducing the reflections which cause red-eye.

For all those unlucky picture takers who never get a chance to be in front of the camera, the Zoom-Touch 470 incorporates a two-shot self-timer. You can get into every picture and set two shots to boot.

The new Zoom-Touch 470 is one of Nikon's latest models, adding new features and improved performance while still keeping picture-taking simple, reliable, and, above all, fun.

Take advantage of the panorama feature of Nikon Touch models to transform even a nearby subject into an interesting and appealing photo

You can put this Nikon in your pocket and still have plenty of room for lint.

Nikon Lite-Touch. The world's smallest and lightest 35mm autofocus camera.

© 1993 Nikon Inc.

Photographers looking for an ultra-compact camera to take anywhere, anytime, will find their answer in the Nikon Lite-Touch, the world's smallest and lightest 35mm autofocus camera. It measures just 4.3″ × 2.6″ × 1.3″ and weighs about 5.5 ounces.

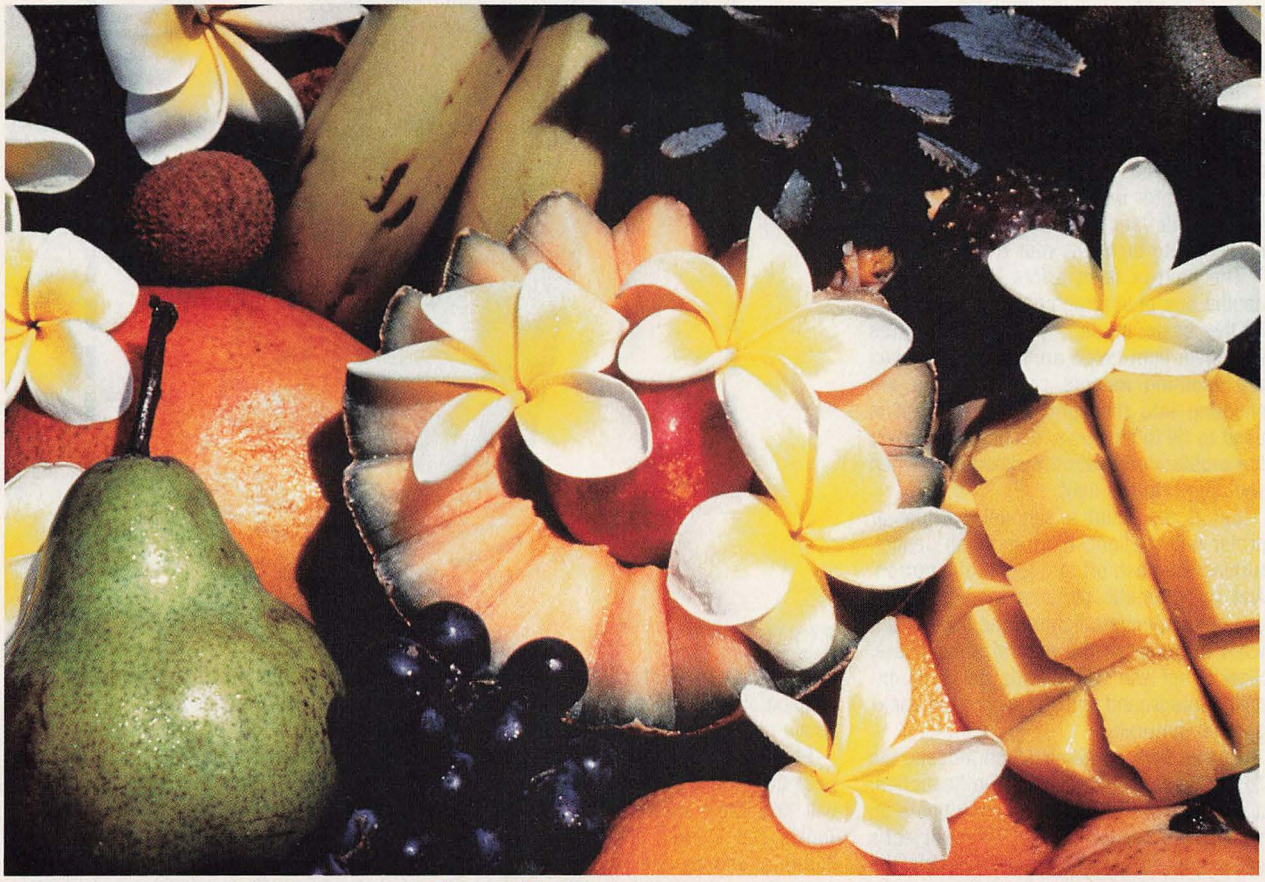
The Lite-Touch is, nevertheless, a Nikon in every respect, starting with a superb 28mm f/3.5 wide-angle lens producing photos of amazing sharpness and brilliance. The Lite-Touch also has a built-in panoramic mode which can be easily switched on mid-roll, making it the perfect traveling companion, for people pictures or scenic panoramas from all the exciting places you visit.

Focusing is completely automatic, from approximately 14 inches to infinity. The Lite-Touch also includes Infinity focus, a special setting designed to let you focus through car or train windows and get sharp photos of the scenery instead of the windshield.

And as with all Nikon "Touch" cameras, operation of the Lite-Touch is virtually foolproof with all systems—focusing, film transport—controlled automatically.

These are just two of the many high quality Nikon Touch cameras available. The best thing of all as far as any Nikon "Touch" camera is concerned is that they make photography fun. Camera operation is fast and convenient and the results are photographs you can be proud of and enjoy for years. If you are looking for great results and totally automatic operation, look to Nikon.

PENTAX... Camera Leadership for Over Forty Years



Sharp, striking close-ups are no problem with the new Pentax IQZoom 115. Moving in close can dramatize even the most common of subjects

For Pentax, leadership in camera design and manufacture has always been a way of life. From the initial development of the instant return mirror which revolutionized single lens reflex photography zoom some forty years ago to last year's "first", the weather resistant compact zoom, to this year's achievement, the first ultra-compact 35 zoom, Pentax has given photographers more efficient, more convenient, more versatile cameras.

More important, this commitment to leadership is not confined to a few top-of-the-line cameras. Every Pentax camera, from focus-free models designed for casual snapshooting to the most sophisticated SLR's for discriminating professionals, offers innovation and performance which sets it apart from others in its class.

In the point-and-shoot world, Pentax leadership is responsible for one of this year's most honored cameras, the new Pentax IQZoom 115. This is the first ultra-compact, fully automatic 35mm camera with a true 3x power zoom lens, a 38 to 115mm. Backing up this lens are all the modern features which assure perfect pictures at any time, yet the complete system comes in a body measuring only 4.9" x 2.8" x 2.1" and weighing just over 10 ounces.

IQZoom 115 with Remote Control

The secret of this amazing camera is the use of advanced aspheric lens design, the same design approach used for some of the world's most expensive lenses. Briefly, this design type permits fewer lens elements to do the work of many, thus resulting in a lens that is not only more compact but offers outstanding brilliance.

As a camera, the 115 is a totally integrated design with such advanced features as a precise autofocus system, automatic backlight compensation, automatic flash

Rugged, "Take Anywhere" IQZoom 90WR

plus the ability to switch from standard to panoramic format in mid-roll at the flip of a switch.

Among the outstanding capabilities is a six-segment multi-pattern metering system to ensure optimum exposure consistency and accuracy regardless of difficult lighting situations. This is another feature that has never been incorporated into a point-and-shoot camera.

The 115 also offers macro capability at any focal length, continuous shooting mode and multi-exposure mode. Typical of the attention paid by Pentax designers to the needs of photographers, the 115 finder permits diopter correction from −3 (nearsightedness) to +1 (moderate farsightedness) for greater viewing ease without glasses.

Completely automatic, completely reliable, the Pentax IQZoom 115 represents Pentax leadership at its best in a new, extremely attractive camera, ready and able to go anywhere with scarcely a bulge in your pocket.

IQZOOM 90WR

Equally revolutionary in its own way, the Pentax IQZoom 90WR is the first totally weather-resistant zoom camera ever. Instead of a bulky, awkward housing, Pentax designers used special seals at all body openings and seams to keep water out. They also added a built-in clear optical glass filter with scratch-resistant coating to protect the front element of the superb 38–90mm power zoom lens.

Here too, Pentax designers developed a dramatic new approach, using a very rigid metal for the lens housing encircled by a lubricated seal that "squeegees" water off as the lens moves in and out on its zoom travel.

But the IQZoom 90WR is more than a tough, all-weather camera. It is also a highly sophisticated point-and-shoot model with automatic operation, twin light-metering calls to detect backlit subjects and automatically activates the flash, a three-beam autofocus system to assure subject sharpness anywhere in the frame, and a zoom viewfinder that automatically matches the scene as seen by the lens.

One of the most valuable features of the IQZoom 90WR is its built-in wireless remote control system, which not only operates the shutter release but also offers three-step zoom control (90mm, 60mm, and 38mm). The remote control also provides a three-second delay tripping the shutter in addition to instant release, thus eliminating camera shake during long exposures.

The unique capabilities of the IQZoom 90WR make it the ideal traveling companion for sportsman or for photographers who have to bring back a perfect picture under any conditions.

IQZOOM 70-XL

If there were a beauty contest for cameras, the Pentax IQZoom 70-XL would certainly be a winner. One of the most attractive cameras ever designed, the IQZoom 70-XL is finished in elegant silver, a sleek, sophisticated camera that handles as well as it looks.

Features include a 35–70mm zoom lens,

Stylishly competent IQZoom 70-XL

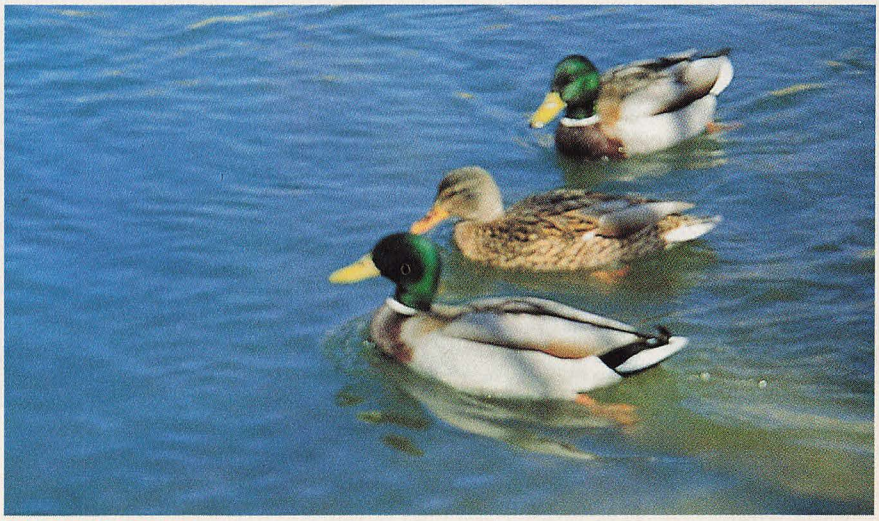
automatic flash with red-eye reduction, autofocus and auto exposure, macro capability to two feet, interval timer and a long list of extras.

One example of a Pentax "extra" is the 1/400 second shutter built into the 70-XL for enhanced action-stopping ability. And the self-timer offers three options—a "normal" mode for single exposures, a double mode for two exposures, plus auto wide mode providing an exposure at the selected focal length plus a second exposure at the wide-angle (35mm) focal length setting.

PENTAX LENSES

Impressive as these—and other—Pentax cameras are, perhaps their outstanding feature is the lenses they are supplied with—advanced optics providing optimum sharpness and contrast plus freedom from color distortion. The superb quality of the lenses, matched with the precise autofocusing systems of the IQZoom cameras, assures the sharpest, clearest photos you can take with any camera.

Whatever your photographic tastes or needs, whatever your skills or your budget, look over the current Pentax line. It won't take you long to see why Pentax has been a leader in cameras for over forty years.



This charming scene was captured with the IQZoom 70-XL using the 70mm zoom lens setting plus its 1/400th second shutter speed capability

MINOLTA... If You're Looking For Point-And-Shoot, Keep These Cameras In Mind

Personal photographs are once-in-a-lifetime records of the precious moments which make up our lives—weddings, babies, graduations, birthdays, trips, and family gatherings. These pictures, taken casually at the time, become truly invaluable as the years go by—literally irreplaceable memories of your personal history.

Minolta recognized this importance when they introduced the now famous Freedom Line of advanced 35mm point-and-shoot cameras—cameras which take advantage of the latest technology to assure you of perfect photos quickly, easily and happily. Your Minolta camera becomes a member of your family, a part of your life.

The latest generation of Minolta 35mm lens-shutter models carries on in this tradition, providing an even greater operating ease, more flexibility, high quality and better pictures than ever. Today, there are five Minolta cameras, each designed to meet a specific need to fit into a specific budget. The features vary, but the Minolta quality and convenience are the same.

MEMORY MAKER

This attractive, compact model is ideal for the beginner or occasional photographer. It's the camera to carry when you want an economical model that still provides top-quality photos.

All the basic features are included—built-in flash, automatic exposure, and sharp, focus-free lens. The Memory Maker is light (just over six ounces) and compact (approximately 5″ × 3″ × 2″) for easy carrying and easier use.

FREEDOM AF10R

A budget-priced camera that includes features not found even on more expensive models, the Minolta Freedom AF10R provides a fast action-stopping 1/650 second top shutter speed, a precise autofocusing system, and a 30mm f/4.5 lens providing a wider angle of view for sweeping landscapes, scenic photos and for taking group shots inside relatively small rooms.

This model offers family photographers all that is needed for perfect pictures under almost any conditions, with an outstanding combination of features, performance and value.

FREEDOM ACTION ZOOM

The smallest, lightest camera in its class, the Minolta Freedom Action Zoom gives you the advantage of a super-sharp 38–60mm power zoom lens, capable of handling anything from wide-angle scenic shots to natural-looking portraits.

The newly-designed lens provides a new standard of performance with a more compact configuration. Your photos will have outstanding contrast and color. The viewfinder automatically zooms with changes in the lens to give you accurate framing for more effective composition.

The Freedom Action Zoom also permits photography to 24 inches from the camera and provides a full range of automatic shutter speeds from 1 second to 1/500 second. Operation is simple and fully automatic—just point the camera at your subject and enjoy the results when your film returns from the photofinisher.

FREEDOM ZOOM 105EX

This new lightweight Minolta camera represents a major achievement in design, combining a complete photo system within an ultra compact body. The most advanced lens-shutter camera in its class, the Minolta Freedom Zoom 105EX features a newly-designed 38–105mm zoom, permitting powerful telephoto photography at the touch of a button.

The auto system is one of the most advanced, precise designs of any camera, with 450 steps permitting perfect sharpness at distances from two feet to infinity. Through-the-viewfinder metering provides even more consistent, more accurate exposure because the metering area is automatically matched in the focal length setting of the lens.

The list of features offered by this new top-of-the-line model is too great for this survey of Minolta cameras. The Freedom Zoom 105EX is, simply, more than one could expect in an advanced, top-quality point-and-shoot model today—yet another achievement from the mind of Minolta.

WEATHERMATIC DUAL 35

Neither rain storm, snow nor sleet will stop the Minolta Weathermatic Dual 35. This model brings the latest technology to a weatherproof, waterproof housing to give you a dual-lens camera that literally can go anywhere and come back with great pictures, even under water. This makes the Weathermatic Dual 35 the perfect sports camera.

For complete details on these fully-automatic cameras, see your local Minolta dealer. It's only when you handle today's cameras that you can fully appreciate the convenience, features and values that are the hallmark of products that could come only from the mind of Minolta.

Champions all, these Minolta cameras are at the head of their classes offering unmatched performance and value for every point-and-shoot user, from casual amateur to sophisticated user

KONICA... Innovation For Better Pictures and A Better Planet

This year Konica, a technological and environmental leader, celebrated its 120th anniversary by introducing innovative film products, cameras and programs designed to enhance picture taking and help preserve the environment.

In 1993, Konica's commitment to the environment was even more apparent when the company introduced easy-to-recycle 100 percent polyethylene film canisters and launched a consumer film promotion to benefit endangered animals and environmental education programs. Called "Animals at Risk," the promotion donates a percentage of sales when consumers buy one of Konica's plush "Animals at Risk"—a Mountain Gorilla, Black Footed Ferret, Gray Wolf, or Golden Lion Tamarian—with the purchase of Konica Super XG Color Print Film.

The only company to manufacture a super-fast ISO 3200 color print film, Konica has applied its leading-edge technology to its line of Super XG Color Print Films. The "extra grade" films, which are available in 35mm 100, 200 and 400 speeds, as well as professional formats, use an exclusive emulsion technology providing increased sharpness and improved color reproduction, particularly under mixed lighting conditions.

Protecting our planet . . . Konica's "Animals at Risk" promotion generates support for endangered species

Advanced-amateurs and professionals will find that Konica Impresa 50 color print film results in ummatched image quality and color reproduction especially when shooting landscapes and portraits. And while Konica ISO 3200 color print film was developed primarily for speed, imaginative photographers have used the film for unique portrait and astro photography.

Protecting your pictures . . . Konica's superb films . . . quality plus savings

It's no surprise that Konica is the first and only company to offer Baby Film. A gentle contrast film created specifically for photographing babies, it results in soft and natural skin tones. The film also boasts an excellent exposure latitude, providing a margin of protection against under- or over-exposure.

The spirit of innovation which drives Konica's film program is also the force behind its line of single-use cameras. As the demand for single-use cameras rapidly increases, Konica offers more choices. Konica Film-In single-use cameras include standard, panorama, and flash versions with an array of exposures. During the holiday season Konica Film-Ins make great "stocking stuffers" and party ice breakers. Konica Film-Ins sold in high tourist locations such as California, Florida, Hawaii, and New York display special packaging highlighting the landmarks of each state.

For more advanced photography, Konica has an innovative line of compact cameras. The new BigMini Zoom with "Child Flash" automatically adjusts the intensity of the flash to match focal length and subject-to-camera distance, eliminating over-exposed flash photos. The "Child Flash" mode reduces the intensity of the flash to make it easier on a child's eyes. Like Konica's other BigMini cameras this one offers big features—red-eye reduction, macro mode, autofocus—in a sleek, compact body which makes it the perfect, fool-proof camera to take just about anywhere.

Another "first" for Konica is its Mermaid, the only underwater camera that switches from standard to panorama format on land or underwater, and will change from auto-focus on land to focus-free underwater for the most accurate photographs possible.

For the more sophisticated photographer there's the Konica Aiborg, the first camera to offer a moving frame autofocus system. Professional photographers are sure to be impressed with the Konica Hexar rangefinder camera, the perfect combination of classic quality and precision with modern operating features. And the limited edition Hexar Classic, celebrating Konica's 120th year, incorporates several new features including multiple exposure capability, one-touch exposure setting, silent mode, and manual guide number setting for special requirements.

Whatever your photographic needs, you'll find a welcome combination of quality and technology from Konica—innovative products in the striking blue packaging.

Z HAS EMERGED

Z. The evolution of photography. Not just a camera. It's a statement. It says you understand, style is an element of performance. It's Canon's new Sure Shot Z115. There's a champagne metal cover. A 38-115mm power zoom lens.

An automatic flash with red-eye reduction. And a best shot dial with 7 modes for the flexibility to take perfect shots in any situation, day or night. Explore the possibilities. Seek a higher level. It all begins with Z.

Canon
SURE SHOT
Z115

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SERIES I 500PZ.... The Top Quality 35 With The Vivitar Difference

For over 30 years, astute professional and amateur photographers discovered that all Vivitar products—cameras, lenses, electronic flash units and photo accessories—offered not only superior value and outstanding performance but a unique combination of innovative design, top quality manufacture and steady reliability for years of service. It was this combination of features and performance which became known as the *Vivitar Difference.*

Today's new Series 1 500PZ is the latest product to embody the *Vivitar Difference,* an asset which sets this model apart from every one of its competitors in the 35mm point-and-shoot market.

Starting point for the Vivitar design program which produced the 500PZ was the lens, a 35–70mm power zoom, a true Series 1 optic. The difference is clear in pictures made with the 500PZ—photos with a sharpness and brilliance unmatched by lenses in cameras selling for considerably more. The Series 1 35–70mm f/4–7.6 power zoom provides outstanding sharpness, color rendition and contrast throughout its focal range.

But even the finest lens can be hobbled by an inadequate focusing system. Again, the *Vivitar Difference* assures optimum performance with a 35-zone autofocus system providing precise focusing from two feet to infinity. The focusing system also provides for a focus lock and infinity lock.

A second aspect of the *Vivitar Difference* applied to the 500PZ is its smooth, pocketable design. The 500PZ measures a mere 4.7 × 2.6 × 1.6 inches and weighs approximately 8.5 ounces, yet it provides a full range of operating options and photographic capabilities.

Vivitar Series 1 500PZ

The 500PZ includes, for example, a special panorama film plane mask. For low-light photography, the 500PZ incorporates an exclusive, advanced electronic flash system that zooms to match the light output of the flash to the lens setting selected. Other flash settings include daylight fill-flash plus an extremely useful "Museum" mode, a non-flash mode permitting shooting under low-light conditions without flash.

The 500PZ also includes a special pre-flash red-eye reduction system. Finally, there is also automatic backlight compensation.

Exposure is set automatically through an electronic programmed exposure system which can handle virtually every modern film with ISO speeds from 50 to 3200. Film transport is completely motorized.

The finder of the 500PZ is a brilliant, accurate zoom viewfinder with bright frame and green flash-ready indicator. The camera's innovative transparent zoom rocker switch also functions as an LCD panel, monitoring battery and power status plus a full range of flash and exposure conditions. And typical of the extras which can add to the usefulness of a point-and-shoot camera, the 500PZ includes a self-timer with flashing LED indicator and a tripod socket, permitting the camera to be mounted anywhere on a tripod to take advantage of the self-timer and of the non-flash exposure option.

A special data back model of the 500PZ is also available. The back provides five functions for imprinting time and date information directly on the film frame for foolproof photo identification.

Vivitar 280PZ

Casual photographers or hobbyists looking for a handy, low-cost 35mm camera that can be taken anywhere are offered the 280PZ, an ultra-compact 35mm model with built-in power zoom 35–52mm f/6.6–9.5 lens plus automatic operation. This camera is focus free: pictures taken from four-feet to infinity will be sharp. The 280PZ offers built-in flash, red-eye reduction, self timer and automatic film speed setting for today's most widely used films with ISO speeds of 100 or 400.

This is an ideal "first" camera for young photographers who want to enjoy the pleasures of photography without getting involved in the details of sophisticated camera operation.

And while the 280PZ is not a Series 1, its design and quality reflects the research and development which went into the Series 1 products. There is also a special data back model of the 280PZ available.

The perfect traveler's camera, the 500PZ captured the sweep of Paris and the Seine in its panorama mode

Put a little zoom in your life!

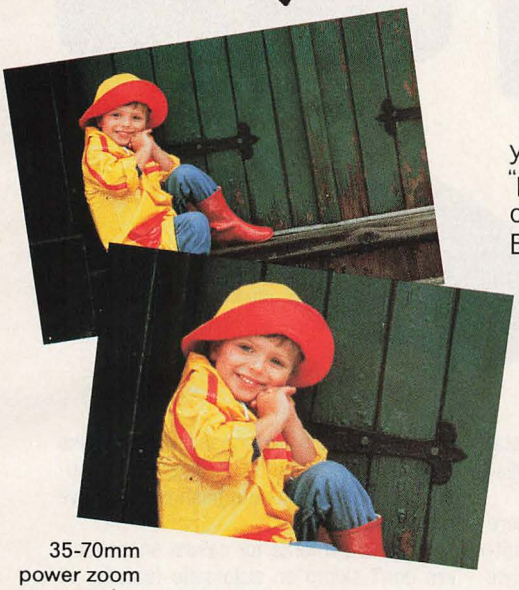
Small enough to go anywhere

Red-eye reduction

Finally...the features you've always wanted in a truly "pocketable" 35mm zoom camera.

Beautifully styled, the Vivitar Series 1 500PZ delivers razor-sharp photos from scenics to portraits with a versatile Series 1 35-70mm autofocus power zoom lens. Its automatic, multi-mode electronic flash offers a variety of creative options, including daylight fill-flash, a "night-scene" mode, a "museum" (non-flash) setting and a powerful pre-flash for reducing unwelcome red-eye. There's even a panorama feature for extra versatility. And, of course, everything else is automatic... from the precise auto exposure system for crisp, vivid pictures to its easy film loading and transport system.

All of these state-of-the-art features come in a remarkable package that is so compact the 500PZ can easily go wherever life takes you.



35-70mm power zoom versatility

panorama capability

actual size

Vivitar®

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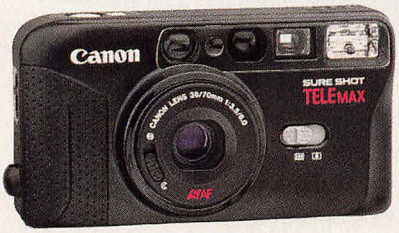
CANON... The Name Says It All

The latest Sure Shot Z115

Sure Shot Zoom Max

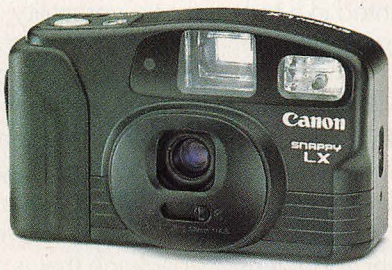


Sure Shot Tele Max

Sure Shot Max

Sure Shot Esprit

Snappy LX



Photura 135

Today, Canon offers more choices in point-and-shoot cameras than ever before. With more automatic features, the most advanced optics and world-class camera design, Canon's lens shutter models offer unsurpassed performance, quality and value.

That's why the most popular brand name in point-and-shoot photography continues to be Canon Sure Shot. Millions of people rely on their Sure Shot cameras because they're easy to use and they always get their shot.

Now Canon introduces the exciting Sure Shot Z115. Drawing on Canon's innovative technology and sophisticated design, the Sure Shot Z115 features a new Best Shot Dial with seven Programmed Image Control (PIC) modes which eliminate the need to make separate settings for focusing, flash, red eye reduction and film advance.

Compact and lightweight, the Sure Shot Z115 has a 38–115mm zoom lens, Smart Autofocus, up to 1/1200 of a second high shutter speed and built-in flash with red eye reduction.

Possibly the most dramatic feature of the Sure Shot Z115 is its champagne metal alloy cover that gives it a sleek and distinctive look.

There's no mistake—the Canon Sure Shot Z115 will set the standard of point-and-shoot capability, performance and style for a long time to come.

Other Sure Shot models include the versatile Sure Shot Zoom Max with its 38–76mm power zoom lens, macro capability to 1.5 feet and built in flash with red-eye reduction.

For a top quality, top-value compact camera, check out either the Sure Shot Tele Max with its dual focal length lens, 38mm for wide angle and 70mm for telephoto picures, or the Sure Shot Max with its superb 38mm f/3.5 lens. Both have Canon's exclusive Smart Autofocus and built in flash with red eye reduction.

Another new member of Canon's stellar lens shutter line is the Sure Shot Esprit—so incredibly small, lightweight and irresistible, you'll want to take it everywhere and anywhere there's a photo opportunity. It's ultracompact and very affordable, yet packed with high performance features like a wide angle 32mm f/3.5 lens. Smart Autofocus and built in auto flash with red eye reduction.

Canon's cameras for casual snapshooters don't skimp on automatic features or convenience either. Proof is the Snappy LX, a handy camera with focus free lens and an extra large viewfinder so you can easily see what your Snappy sees.

If you're looking for a full-featured camera in a unique shape, Canon offers the fantastic Photura 135. Features include a 38–135mm zoom lens, total automatic controls and one-hand operation. The innovative Photura is, very possibly, what the future of camera design will look like.

No matter what your picture taking ability is, which features you want or which design you prefer, Canon has a compact camera that is right for you, or, during the holiday season, would make the perfect gift for someone special. Whichever model you choose, you can always count on Canon to deliver the best value and highest standard of quality in cameras today.

Take your best shot.

Now it's easier than ever to shoot vibrant, razor sharp pictures. With new Konica Super XG color print film.

Brilliant colors will dazzle you. The tiniest details will grab you. And with three speeds, 100, 200, and 400 ISO, you always have just the right film for flash, universal, and action shots.

And Konica is offering $1.00 rebates on all regular and multi-packs of our Super XG film. Buy a roll and save $1.00. Buy two rolls and save $2.00! It's that easy.

And if you really want to make it easy on yourself, try our wide variety of Film-In single use cameras. They give you a camera and a roll of film in one! So they're always ready to go when you are. There's even a wide angle Panorama version and our built-in flash model.

Konica film and cameras. Take your best shot.

Konica
THE IMAGE OF PERFECTION

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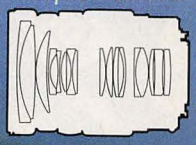
(THEY'LL ALSO GIVE YOU A HECK OF A SHOT OF YOUR KID'S NEXT BIRTHDAY.)

The Small Miracle lenses by Tamron. Sure they'll give you great shots of junior's next birthday party. But what's cause for celebration is their versatility. These miracles cover your entire shooting range, wide angle to telephoto. Whether you're shooting breathtaking scenics or intimate close-ups, Tamron lenses deliver superior contrast, color fidelity and edge to edge sharpness at all focal lengths. They're a perfect match for the latest autofocus cameras from Canon, Minolta and Nikon. What's even more impressive is their size...or lack of it. innovations like our Triple-Cam Zoom and Hybrid Aspherics give you professional performance without excess bulk or price. They're ideal traveling companions. Small Miracle lenses by Tamron. Superior images. Versatile handling. Now all of life's moments are yours for the taking.

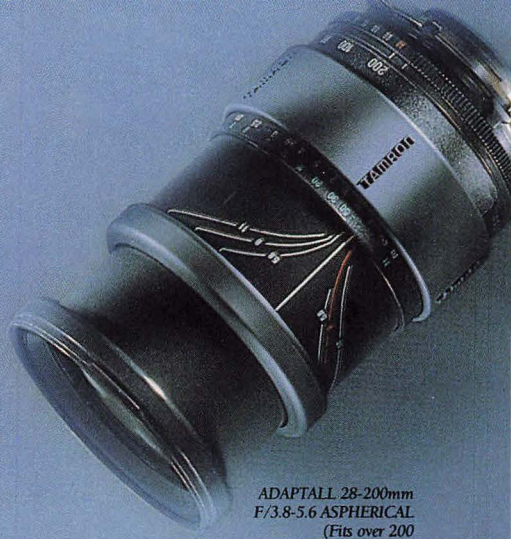
ASPHERICAL

Tamron's Hybrid Aspherics mold an optical resin onto a glass surface.



This produces ideally shaped elements for superior light refraction, aberration-free images and corner to corner sharpness. This also results in remarkably compact and light zoom lenses.

AF 28-200mm F/3.8-5.6 ASPHERICAL



ADAPTALL 28-200mm F/3.8-5.6 ASPHERICAL (Fits over 200 Manual Focus SLRs)

AF 70-300mm F/4-5.6

TAKING QUALITY TO EXTREMES.

AUTO FOCUS

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LETTERS

continued from page 26

always Sigmas, Tokinas, and Tamrons at lower prices. Also, manufacturers are producing second-line lenses that are far less expensive. If these prices are not suitable, there are Korean-made Samyang lenses, which are even less expensive and quite suitable for most amateur use.

"SLR lenses are grossly overpriced."

We're all for using point-and-shoot cameras. We inevitably drop one into a pocket no matter where we're going. It's the equivalent of the Walkman, as opposed to a full high-fidelity system. Both have a place.

Fast film fan

Re: Michael McNamara's superb Sept. '93 story ["The 400 Revolution," page 28], it's very clear now that ISO 400 print film will be my film of choice for travel and wildlife photography.

With the field advantages of ISO 400 print film over ISO 64 slides, could you expand on your reply to Sam Hipkins' letter [page 21] in the same issue? You replied that format is *not* a factor when POPULAR PHOTOGRAPHY is buying pictures. What about the same images on slides versus top-quality prints? Do slides have an advantage? Do you think most magazine editors agree with you about format size and slides vs. color negative prints? Rodman A. Sharp
Santa Fe, NM

As far as "Your Best Shot" and "Hard Knocks," are concerned, we choose images shot on slide and print film in roughly equal numbers. Color separators usually prefer slides because they're usually sharper than prints and have a greater brightness range. This allows them to go deeper into shadow if necessary or to preserve highlight detail. Rather than use prints, separators do far better if they use the color negatives for reproduction, since prints are second-generation images and not always of top quality.

Electronic sandwich?

I was most interested in your Sept. '93 article, "Computer Imaging: A Photographer's Guide" [page 38] because last year I discovered the use of computer

continued on page 98

Introducing the first bare bulb flash that provides total flexibility. Automatically.

When you need to shoot fast and think later, you can't afford to second-guess your flash system.

That's why the new 120J Auto Pro System from Sunpak was designed to give you options—automatically—at your fingertips.

It's the only bare bulb reflector flash on the market with three auto settings (f/5.6, f/8, and f/11), manual override and power ratio control from full to 1/16 power.

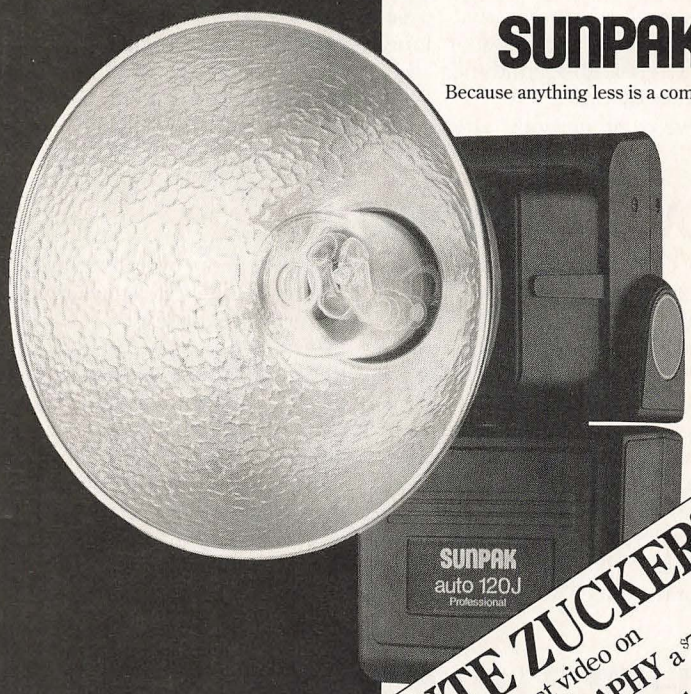
And that's not all. With automatic exposure confirmation, and an auto sensor that faces the subject even in bounce and swivel modes, it practically operates itself.

The 120J's powerful guide number of 150 with ISO 100 film and two position/removable round reflector enables you to illuminate subjects in ways that are normally impossible with conventional flash units.

So go ahead and shoot as fast as you want at as many distances as you want! We've got a flash that can keep up. Automatically.

See the 120J Auto Pro System at your local Sunpak dealer.

SUNPAK
Because anything less is a compromise.



MONTE ZUCKER's newest video on FLASH PHOTOGRAPHY a $79.95 value FREE with purchase of Sunpak's 120J flash
Offer valid 10/1/93 - 12/31/93. See your Sunpak dealer for details.

Tocad America,
300 Webro Road,
Parsippany, NJ 07054
Canada: Gentec-Markham, Ontario

NEW!

Popular Photography's ★★★★★ Star Rating System

WHY WE DID IT

POPULAR PHOTOGRAPHY's camera and lens tests are as comprehensive and objective as any being published, but they have not, until now, provided one type of useful information our readers have earnestly and continually asked for—a simple, easily understood rating system to help you in making direct comparisons.

Our standard answer when asked that ever-popular question of how camera A compares with camera B was to offer a few nuggets of sage advice and conclude with, "Read both test reports and decide for yourself. The information you want is in there, but you'll have to pore over the text and charts to extract it."

There is still a good deal of truth in that statement. If you really want to know our in-depth findings and opinions on any of the equipment we test, we strongly urge you to read our test reports in all their glorious specificity. However, if you need a quick take on the pros and cons of a piece of equipment, would like to know where it fits in and how it compares, our new five-star ratings will give you what you want in a reader-friendly form.

HOW WE DID IT

Many star-rating systems are based solely on subjective judgments—fine if you agree with the reviewers' tastes, not so good if you don't. We were determined to make POPULAR PHOTOGRAPHY's star ratings of photo equipment much more objective, consistent, and accurate than those of any previous system. We knew we had to integrate such factors as performance criteria and specifications along with knowledgeable opinions on subjective elements, such as handling and convenience. Devising a method of doing this in a repeatable, analytical way was quite a tall order.

What we came up with, after much tribulation and many meetings, is a basic policy and procedure, which we refined into the present system. We first set some ground rules for our staff: 1) Every rated item must be evaluated by a number of people. 2) Anybody rating a piece of equipment must attest to a reasonable amount of hands-on experience in using it. 3) Each reviewer must have a good working knowledge of the equipment category, including competitive models. 4) Each rater must fill out a comprehensive questionnaire.

This impressive (and confidential) three-page document lists specific point values for features, capability, and convenience criteria, and requires explanations for points given in the few completely subjective categories. Each of the 60+ specific questions incorporates its own set of guidelines and lists the range of points that can be awarded. This can include penalties for lack of useful features (for example, a PC socket) and bonuses for having worthwhile extras (for example, a programmable self-timer). However, the raters are given no indication of which points fall into what category. The raw scores are then entered into a computer that analyzes the results and assigns star ratings.

HOW IT WORKS

POPULAR PHOTOGRAPHY's star ratings are based on a nine-tier, five-star system. Stars are awarded in half-star increments in each category. The more stars, the higher the rating, up to a maximum of five.

Based on the numbers, each piece of equipment is star-rated in three specific areas: features, capability, and convenience. All of the rating data are then combined, and the total point value is calculated to arrive at an overall star rating for each camera. In no case will the overall rating be higher than the highest ratings in the three performance categories.

What do the ratings mean? Essentially, they're self-explanatory, but it's important to understand that each successive half star is increasingly difficult to earn. To merit five stars, a camera must really be outstanding in that category, and relatively few will receive an overall five-star rating. At the other end of the scale, virtually any equipment that performs its photographic function satisfactorily will be awarded one star. Ratings of two, three, and four stars correspond to increasing levels of excellence.

At this point, we are set up to rate two classes of equipment—35mm SLRs and 35mm point-and-shoot cameras. Ratings can be compared to each other only within each class. In other words, you can't assume that a point-and-shoot with an overall rating of four stars is better or worse than a three-star SLR.

OTHER THINGS YOU SHOULD KNOW

Suitability factors: In addition to star-rating categories, the SLR questionnaire filled out by our experts includes a section for numerically ranking each camera's suitability factor. We define five broad classes of SLR user—beginner, student, amateur, advanced amateur, and pro. Each SLR that scores

continued on page 172

40 TOP CAMERAS

ANNUAL GUIDE '94

This year's "Top 40 Cameras Guide" represents a radical departure from any we've published in past years. To begin with, we've limited our selection to 35mm cameras exclusively, including 23 SLRs, 16 point-and-shoots, and one lonely but legendary rangefinder camera, the Leica M6. As in the past, within each brand we have limited our Top 40 to those cameras judged best in their respective classes, and that rules out many fine and worthy models in other categories.

Medium-format fans may find this a bit disconcerting, but we assure all POPULAR PHOTOGRAPHY readers that our commitment to ongoing and expanded medium-format coverage remains as firm as ever. We have a major medium-format piece in the works for '94, and we're also planning to provide a pro perspective on the rollfilm brigade in "Sint's View."

The second major change concerns our new star-rating system, which is fully explained on the facing page. We hope you find it exciting and useful in comparing and choosing among the many fine cameras contained herein.

You will also notice that the basic format of all the reports in this section has been enhanced. Instead of concentrating on features and which button does what, our approach is more analytical, including an overview of the significance of each camera, analysis of how each fits into its system, evaluations of how well specific features work or don't, and a plethora of practical information written from a hands-on viewpoint. We've also abbreviated the camera specs on each page to allow us to give you something even more useful—giant SLR and point-and-shoot comparison charts.

Why did we decide to increase the number of point-and-shoot cameras in our Top 40? Primarily because they are bought as second and third cameras by an increasing number of serious photographic enthusiasts who use them in much the same way that serious audiophiles use the Sony Walkman and its competitors. The best of this fully automatic breed are certainly formidable picture-taking instruments, many with features aimed at knowledgeable shooters. The 16 leading models chosen by our staff from the scores of multifeatured contenders were selected as being, in our judgment, the most interesting and capable ones on the market.

We certainly hope you will enjoy reading and using our upgraded "Top 40 Cameras Guide" and will find it informative. If you feel moved to comment, please do. We welcome your opinions and suggestions.

ALL 35MM SLRs COMPARED !!

Here are the essentials you need to know in making a choice

by Peter Kolonia

CAMERA NAME	PRICE	DIMENSIONS W × H × D	WEIGHT	POWER SUPPLY	AE SYSTEM																	FILM ADVANCE				
					Program	Aperture priority	Shutter priority	Manual	Specialized AE modes	Exposure compensation	Autobracketing	Multi-segment metering	Centerweighted meter	Spotmeter	Metering range	Top shutter speed	Slow shutter speed	Multiple exposures	Manual ISO setting	AE lock	Program shift	Built-in motor drive	Autoloading	Maximum fps	Multi-speed advance	Autorewind
Canon EOS-1	$2,030	6 5/16 × 4 3/16 × 2 13/16"	1 lb 14 oz	2CR5	●	●	●	●	●	●	●	●	●	●	EV 0 to 20	1/8000	30 sec	to 9	●	●	●	●	●	2.5	●	●
Canon EOS A2	$950	6 1/16 × 4 3/4 × 2 15/16"	1 lb 7 oz	2CR5	●	●	●	●	●	●	●	●	●	●	EV 0 to 20	1/8000	30 sec	to 9	●	●	●	●	●	5	●	●
Canon EOS A2E	$1,150	6 1/16 × 4 3/4 × 2 15/16"	1 lb 7 oz	2CR5	●	●	●	●	●	●	●	●	●	●	EV 0 to 20	1/8000	30 sec	to 9	●	●	●	●	●	5	●	●
Canon EOS Elan	$610	6 1/16 × 4 1/4 × 2 3/4"	1 lb 4 oz	2CR5	●	●	●	●	●	●	●	●	●	●	EV −1 to 20	1/4000	30 sec	to 9	●	●	●	●	●	3	●	●
Canon EOS Rebel II	$330	5 7/8 × 3 13/16 × 2 11/16"	14 oz	2CR5	●	●	●	●	●	●		●	●	●	EV 2 to 20	1/2000	30 sec	to 9	●	●	●	●	●	1	●	●
Canon EOS Rebel S II	$430	5 7/8 × 4 × 2 11/16"	1 lb	2CR5	●	●	●	●	●	●		●	●	●	EV 2 to 20	1/2000	30 sec	●	●	●	●	●	●	1	●	●
Canon F-1	$2,030	5 3/4 × 3 3/4 × 1 7/8"	1 lb 12 oz	BC				●		●			*	*	EV −1 to 20	1/2000	8 sec	●	●							
Contax RTS III	$3,424	6 1/4 × 4 1/8 × 2 5/8"	2 lb 8 oz	2CR5*		●	●	●		●	●		●	●	EV 0 to 21	1/8000	32 sec	●	●	●		●	●	5	●	●
Contax ST	$2,194	6 × 3 13/16 × 2 3/16"	1 lb 12 oz	AAA	●	●	●	●		●	●		●	●	EV 0 to 20	1/6000	16 sec		●	●	*	●	●	3	●	●
Contax 167 MT	$818	5 7/8 × 3 5/8 × 2 1/16"	1 lb 6 oz	AAA	●	●	●	●	●	●	●		●	●	EV 0 to 20	1/4000	16 sec		●	●	*	●	●	3	●	●
Contax S2	$1,600	5 3/8 × 3 9/16 × 2 1/16"	1 lb 4 oz	BC				●						●	EV 4 to 20	1/4000	1 sec	●	●							
Leica R7	$3,300	5 1/2 × 3 3/4 × 2 1/2"	1 lb 7 oz	BC	●	●	●	●		●			●	●	EV 0 to 20	1/2000	16 sec	●	●	●	●					
Leica R6.2	$3,675	5 1/2 × 3 1/2 × 2 1/2"	1 lb 6 oz	BC				●		●			●	●	EV −1 to 20	1/2000	1 sec	●	●							

* See comments

Are you going out of your mind comparing 35mm SLRs using scattered data picked up from brochures, articles, and test reports?

POPULAR PHOTOGRAPHY offers you this handy solution: a convenient comparison chart of all SLRs and their major features. All? Well, if we've left out your favorite Russian or Chinese camera, we're sorry. (Maybe next year they'll have official U.S. distributors, and we'll be able to include them.)

While we've tried to make all entries easy to understand, some explanation may help. For instance:

- Quoted camera prices are suggested list; retail prices are usually less.
- Dimensions and weights are only for the body. Body weights are without the battery.
- The spotmeter entry includes partial, semi-, or limited-area spots.
- The BC in the power-supply column indicates "button cell," of which there are several varieties.
- Except where noted, all autofocus and meter EV ranges are given for ISO 100 film and a 50mm f/1.4 lens.
- The slow shutter speeds quoted are set by the system. Manually settable speeds are often more limited.
- A continuous AF system will lock onto and follow a moving subject.
- A release-priority AF system allows the user to release the shutter regardless of subject focus.
- For cameras with multiple meter types, the metering range is given for the evaluative meter mode.
- Due to limited space, specialized 35mm SLRs (such as Nikon's underwater Nikonos RS) are not included.
- All specifications are supplied by manufacturers and are subject to change. Before purchase, confirm from your dealer that a camera has features important to you.

FLASH SYSTEM					FOCUSING SYSTEM								OTHER								
TTL flash metering	Top synch speed	Built-in flash	Built-in red-eye reduction	Flash exposure compensation	Manual/AF ("M" or "AF")	Built-in AF assist beam	AF range	Continuous AF	Release-priority AF	Horizontal and vertical AF sensor arrays	Independent AF lock	LENS LINEUP/COMMENTS	Optional viewfinder screens	Built-in PC terminal	Depth-of-field preview	Operates w/o batteries	Auto-set of film speeds (DX)	Top deck LCD panel	Mirror lock-up	Low battery alert	Built-in diopter correction
●	1/250				AF		EV −1 to 18	●	●	●		Accepts Canon's EF series of AF lenses with total of 43 ranging from a 14mm f/2.8 to a 600mm f/4. Lineup includes 16 USM lenses, 3 tilt/shifts, 2 macros, 3 extenders and 19 zooms. POPULAR PHOTOGRAPHY test report appeared 2/90, p. 54.	●	●	●		●	●		●	●
●	1/200	●	●	●	AF	●	EV 0 to 18	●	●	●		For lenses, see EOS-1.	●	●	●		●	●	●	●	●
●	1/200	●	●	●	AF	●	EV 0 to 18	●	●	●		For lenses, see EOS-1. POPULAR PHOTOGRAPHY test report appeared 11/93, p. 50.	●	●	●		●	●	●	●	
●	1/125	●	●	●	AF	●	EV 0 to 18	●	●	●		For lenses, see EOS-1. POPULAR PHOTOGRAPHY test report appeared 7/92, p. 56.			●		●	●		●	
●	1/90				AF		EV 1 to 18	●				For lenses, see EOS-1. POPULAR PHOTOGRAPHY test report of Rebel I appeared 1/92, p. 50.					●	●		●	
●	1/90	●	●		AF		EV 1 to 18	●				For lenses, see EOS-1. POPULAR PHOTOGRAPHY test report of Rebel I appeared 1/92, p. 50.					●	●		●	
	1/90				M							Thirty-eight Canon FD manual-focus lenses available from a 7.5mm f/5.6 fisheye to an 800mm f/5.6 tele. Includes 4 zooms, 2 macros, 1 tilt/shift and 12 "L" series lenses. *Meter pattern (centerweighted/spot, etc.) determined by focusing screen in use.	●	●	●	●				●	
●	1/250				M							Thirty Carl Zeiss "T-Star" lenses ranging from a 15mm f/3.5 to a 1000mm f/5.6 mirror lens. Lineup includes 4 macros, 4 zooms, 3 mirror lenses and an unusually fast (approximately f/.03) 210mm mirror lens for special low-light applications. *Accepts either one 2CR5 or six AA cells. POPULAR PHOTOGRAPHY test report appeared 9/91, p. 58.	●	●	●		●	●	●	●	●
●	1/200				M							For lenses, see Contax RTS III. Top shutter speed of 1/6000 sec is auto-set. Highest manually-set speed is 1/4000 sec. *Instead of program shift, safety shift.	●	●	●		●	●		●	●
●	1/125				M							For lenses, see Contax RTS III. Instead of program shift, automatic safety shift.	●	●	●		●	●		●	
	1/250				M							For lenses, see Contax RTS III.	●	●	●	●				●	
●	1/100				M							Thirty-eight R-series lenses ranging from a 15mm f/3.5 to an 800mm f/6.3. Lineup includes 3 macros, 3 zooms and a mirror telephoto.	●	●	●		●		●	●	●
●	1/100			●	M							For lenses, see Leica R7. POPULAR PHOTOGRAPHY test report of Leica R6 appeared 9/89, p. 68.	●	●	●	●			●	●	●

ALL 35MM SLRs COMPARED !!

CAMERA NAME	PRICE	DIMENSIONS W × H × D	WEIGHT	POWER SUPPLY	AE SYSTEM																	FILM ADVANCE				
					Program	Aperture priority	Shutter priority	Manual	Specialized AE modes	Exposure compensation	Autobracketing	Multi-segment metering	Centerweighted meter	Spotmeter	Metering range	Top shutter speed	Slow shutter speed	Multiple exposures	Manual ISO setting	AE lock	Program shift	Built-in motor drive	Autoloading	Maximum fps	Multi-speed advance	Autorewind
Leica R-E	$2,310	5½ × 3½ × 2½"	1 lb 6 oz	BC		●		●		●			●	●	EV 1 to 20	1/2000	15 sec	●	●	●						
Minolta Maxxum 9xi	$1,282	6 7/16 × 3⅞ × 2½"	1 lb 10 oz	2CR5	●	●	●	●		●	●	●	●	●	EV 0 to 20	1/12,000	30 sec	●	●	●	●	●	●	4.5	●	●
Minolta Maxxum 7xi	$897	6 7/16 × 3 15/16 × 2⅝"	1 lb 7 oz	2CR5	●	●	●	●		●		●		●	EV 0 to 20	1/8000	30 sec		●	●	●	●	●	4	●	●
Minolta Maxxum 5xi	$624	6 × 3⅞ × 2 11/16"	1 lb 3 oz	2CR5	●	●	●	●		●		●		●	EV 0 to 20	1/2000	30 sec				●	●	●	1	●	●
Minolta Maxxum 3xi	$444	5¾ × 3⅝ × 2½"	15 oz	2CR5	●	●	●	●				●			EV 1 to 20	1/2000	30 sec					●	●	1		●
Minolta Maxxum 2xi	$342	5¾ × 3⅝ × 2½"	14 oz	2CR5	●	●	●	●				●		●	EV 1 to 20	1/2000	30 sec					●	●	1		●
Minolta Maxxum SPxi	$NA*	5¾ × 3⅝ × 2½"	14 oz	2CR5	●	●	●	●				●		●	EV 1 to 20	1/2000	30 sec					●	●	1		●
Minolta X-700	$410	5⅜ × 3½ × 2"	1 lb 2 oz	BC	●	●		●		●			●		EV 1 to 18	1/1000	4 sec		●	●						
Minolta X370-N	$308	5½ × 3 9/16 × 2"	1 lb 1 oz	BC		●		●					●		EV 1 to 18	1/1000	4 sec		●	●						
Nikon F4S	$2,640	6 9/16 × 4 9/16 × 3"	2 lb 6 oz	AA	●	●	●	●	●	●		●	●	●	EV 0 to 21	1/8000	30 sec	●	●	●		●	●	5.7	●	●
Nikon N90	$1,210	6 1/16 × 4⅛ × 2¾"	1 lb 10 oz	AA	●	●	●	●	●	●		●	●	●	EV −1 to 21	1/8000	30 sec		●	●	●	●	●	3.6	●	●
Nikon N8008S	$915	6 1/16 × 4 × 2⅝"	1 lb 9 oz	AA	●	●	●	●	●	●		●	●	●	EV 0 to 21	1/8000	30 sec	●	●	●	●	●	●	3.3	●	●
Nikon N6006	$675	6⅛ × 4 × 2⅝"	1 lb 7 oz	223A	●	●	●	●	●	●	●	●	●	●	EV 0 to 19	1/2000	30 sec		●	●	●	●	●	2	●	●
Nikon N6000	$487	6⅛ × 4 × 2⅝"	1 lb 4 oz	223A	●	●	●	●	●	●	●	●	●		EV 0 to 19	1/2000	30 sec		●	●	●	●	●	2	●	●
Nikon N5005	$499	6 1/16 × 4 × 2⅝"	1 lb 7 oz	AA	●	●	●	●				●	●		EV 0 to 19	1/2000	30 sec			●		●	●	1		●
Nikon F3HP	$1,510	5⅝ × 4 × 2⅝"	1 lb 10 oz	BC		●		●		●			●		EV 1 to 18	1/2000	8 sec	●	●	●						
Nikon FM2	$655	5⅝ × 3½ × 2⅜"	1 lb 3 oz	BC				●					●		EV 1 to 18	1/4000	1 sec	●	●							
Olympus OM-4T	$1,300	5⅜ × 3⅜ × 2"	1 lb 1 oz	BC		●		●		●			●	●	EV −5 to 19	1/2000	4 min	●	●	●						

* See comments

FLASH SYSTEM					FOCUSING SYSTEM								OTHER								
TTL flash metering	Top synch speed	Built-in flash	Built-in red-eye reduction	Flash exposure compensation	Manual/AF ("M" or "AF")	Built-in AF assist beam	AF range	Continuous AF	Release-priority AF	Horizontal and vertical AF sensor arrays	Independent AF lock	LENS LINEUP/COMMENTS	Optional viewfinder screens	Built-in PC terminal	Depth-of-field preview	Operates w/o batteries	Auto-set of film speeds (DX)	Top deck LCD panel	Mirror lock-up	Low battery alert	Built-in diopter correction
●	1/100			●	M							For lenses, see Leica R7.	●	●	●	●			●	●	●
●	1/300			●	AF	●	EV −1 to 19	●	●	●		Maxxum lens system includes 34 AF lenses ranging from a 16mm f/2.8 fisheye to a 600mm f/4 APO tele; 3 offer 1:1 macro capability; 1 mirror lens (500mm). Six of the 16 zooms are I-series power zooms and offer programmable zoom, Image Lock and special wide-area viewing modes. Popular Photography test report appeared 2/93, p. 48.		●	●		●	●		●	●
●	1/200	●	●		AF	●	EV −1 to 19	●		●		For lenses, see Minolta Maxxum 9xi. Special Maxxum Custom Expansion cards allow additional features such as multiple exposures, flash exposure compensation, autobracketing and more. Popular Photography test report appeared 3/92, p. 50.					●	●		●	
●	1/90	●	●		AF	●	EV −1 to 18	●				For lenses, see Minolta Maxxum 9xi. Special Maxxum Custom Expansion cards allow additional features such as multiple exposures, flash exposure compensation, autobracketing and more.					●	●		●	
●	1/90	●	●		AF	●	EV 1 to 18					For lenses, see Minolta Maxxum 9xi.					●	●		●	
●	1/90				AF		EV −1 to 18					For lenses, see Minolta Maxxum 9xi.					●	●		●	
●	1/90	●	●		AF	●	EV 1 to 18					For lenses, see Minolta Maxxum 9xi. *Price not available (NA) because camera is sold only in kits equipped with one of several different zoom lenses.					●	●		●	
●	1/60				M							There are 17 MD lenses, 6 of which are zooms, and 2 with macro capability. Focal lengths range from a 7.5mm f/4 fisheye to a 70-300mm f/4.5-5.8 zoom.	●	●	●					●	
	1/60				M							For lenses, see Minolta X-700. Popular Photography test report appeared 9/90, p. 54.								●	
●	1/250				AF		EV −1 to 18	●	●		●	Optical lineup of 26 AF Nikkor lenses ranges from a 20mm f/2.8 to a 600mm f/4, with 11 zooms, 2 macros. For current manual-focus lenses, see Nikon F3HP. Autobracketing and other special features possible with optional control/data back. Popular Photography test report appeared 6/89, p. 48.	●	●	●		●		●	●	●
●	1/4000				AF		EV −1 to 19	●	●	●	●	For lenses, see Nikon F4S and Nikon F3HP. Note: The N90 makes use of Nikon's exclusive "D" lenses to transmit subject distance to AE system which uses it to fine tune exposure and flash exposure. Five lenses in the current catalog are "D" type. Autobracketing and other special features possible with control/data back. Popular Photography test report appeared 9/93, p. 44.	●	●	●		●	●		●	
●	1/250				AF		EV −1 to 19	●	●		●	For lenses, see Nikon F4S and Nikon F3HP. Autobracketing and other special features possible with control/data back.	●		●		●	●		●	
●	1/125	●		●	AF		EV 1 to 19	●			●	For lenses, see Nikon F4S and Nikon F3HP. Popular Photography test report appeared 7/91, p. 56.					●	●		●	
●	1/125			●	M							For lenses, see Nikon F4S and Nikon F3HP.					●	●		●	
●	1/125	●			AF		EV −1 to 19					For lenses, see Nikon F4S and Nikon F3HP.					●				
●	1/80				M							Optical line includes 35 manual-focusing Nikkor lenses ranging from a 6mm f/2.8 fisheye to a 2000mm f/11, including 3 zooms, 3 micro, 1 nocturnal, 2 perspective control and 3 mirror lenses. For mountable AF-Nikkors, see Nikon F4S. F3/T features titanium body and lists for $1,810.	●	●	●	●			●		
	1/250				M							For lenses, see Nikon F4S and Nikon F3HP.	●	●	●	●					
●	1/2000				M							Optical line-up includes 22 Zuiko lenses ranging from a 16mm f/3.5 to a 1000mm f/11, with 2 perspective control lenses, 8 macros and 1 mirror tele (500mm f/8).	●		●	●				●	●

ALL 35MM SLRs COMPARED !!

CAMERA NAME	PRICE	DIMENSIONS W × H × D	WEIGHT	POWER SUPPLY	AE SYSTEM																	FILM ADVANCE				
					Program	Aperture priority	Shutter priority	Manual	Specialized AE modes	Exposure compensation	Autobracketing	Multi-segment metering	Centerweighted meter	Spotmeter	Metering range	Top shutter speed	Slow shutter speed	Multiple exposures	Manual ISO setting	AE lock	Program shift	Built-in motor drive	Autoloading	Maximum fps	Multi-speed advance	Autorewind
Olympus IS-3 DLX	$930	4⅞ × 3¾ × 6⅞"	2 lb 2 oz	123A	●	●	●	●	●	●		●	●	●	EV 3 to 20	1/2000	15 sec	to 2				●	●	2	●	●
Olympus IS-2	$780	4⅝ × 3⅝ × 6 1/16"	1 lb 15 oz	123A	●	●		●	●	●		●	●	●	EV 3 to 20	1/2000	15 sec	to 2				●	●	2	●	●
Pentax PZ-1	$1,015	6 × 3¾ × 2⅞"	1 lb 7 oz	2CR5	●	●	●	●	●	●	●	●	●	●	EV 0 to 20	1/8000	30 sec	to 9	●	●	●	●	●	3	●	●
Pentax PZ-20	$613	5¾ × 3¾ × 2 9/16"	1 lb 1 oz	2CR5	●	●	●	●	●	●		●		●	EV 1 to 21	1/2000	30 sec		●			●	●	2	●	●
Pentax PZ-10	$473	5¾ × 3⅝ × 2 9/16"	1 lb 1 oz	2CR5	●			●		●		●		●	EV 1 to 21	1/2000	4 sec					●	●	1		●
Pentax LX	$1,930*	5¾ × 3 9/16 × 1⅞"	1 lb 4 oz	BC		●		●		●			●		EV −6.5 to 20	1/2000	125 sec	●	●							
Pentax P30T	$307	5⅜ × 3½ × 2"	1 lb 2 oz	BC	●	●		●					●		EV 1 to 18	1/1000	1 sec			●						
Pentax K1000	$263	5⅝ × 3¾ × 1 15/16"	1 lb 2 oz	BC				●					●		EV 3 to 18*	1/1000	1 sec		●							
Ricoh XR-7M II	$359	5⅛ × 3½ × 2⅜"	14 oz	BC		●		●		●			●	●	EV 2 to 19	1/2000	8 sec	to 2	●	●						
Ricoh XR-10M	$304	6 1/16 × 3⅝ × 2"	1 lb 2 oz	AA		●		●		●	●		●		EV 0 to 18	1/2000	36 sec	●		●		●	●	2	●	●
Ricoh KR-5 Super II	$240	5⅜ × 3⅜ × 2"	14 oz	BC				●					●		EV 5 to 19*	1/2000	1 sec	●	●							
Rollei Rolleiflex 3003	$3,551	3 9/16 × 4 7/16 × 4⅜"	2 lb 7 oz	*		●		●		●				●	EV 1 to 18	1/2000	16 sec	●	●	●		●		3	●	●
Sigma SA-300	$507*	5⅞ × 3 13/16 × 2⅝"	1 lb	2CR5	●	●	●	●	●	●	●	●	●	●	EV 1 to 20*	1/4000	30 sec		●	●	●	●	●	3	●	●
Vivitar V4000	$337*	5⅜ × 3⅜ × 2"	15 oz	BC				●					●		EV 3 to 19	1/2000	1 sec		●							
Yashica 300AF	$480	5 11/16 × 3 9/16 × 2¾"	1 lb 1 oz	2CR5	●	●	●	●		●			●		EV 1 to 20	1/2000	8 sec			●	●	●	●	2	●	●
Yashica 108 Multi-Program	$364	5⅞ × 3 11/16 × 2 1/16"	1 lb 1 oz	AAA	●	●		●	●	●			●		EV 2 to 18	1/2000	16 sec					●	●	1		●
Yashica FX-3 Super 2000	$260*	5⅝ × 3 5/16 × 2"	15 oz	BC				●					●		EV 2 to 18	1/2000	1 sec	●	●							

* See comments

FLASH SYSTEM					FOCUSING SYSTEM								OTHER								
TTL flash metering	Top synch speed	Built-in flash	Built-in red-eye reduction	Flash exposure compensation	Manual/AF ("M" or "AF")	Built-in AF assist beam	AF range	Continuous AF	Release-priority AF	Horizontal and vertical AF sensor arrays	Independent AF lock	LENS LINEUP/COMMENTS	Optional viewfinder screens	Built-in PC terminal	Depth-of-field preview	Operates w/o batteries	Auto-set of film speeds (DX)	Top deck LCD panel	Mirror lock-up	Low battery alert	Built-in diopter correction
●	1/100	●	●		AF	●	EV 3 to 18	●				Noninterchangeable 35-180mm f/4.5-5.6 zoom lens includes extra-low dispersion element. Power zoom, power focus, wide-angle and teleconverters available. POPULAR PHOTOGRAPHY test report appeared 7/93, p. 40.	●				●	●		●	
●	1/100	●	●		AF	●	EV 3 to 18	●				Noninterchangeable 35-135mm f/4.5-5.6 zoom lens includes extra-low dispersion element. Power zoom; power focus; wide-angle and teleconverters available.	●				●	●		●	
●	1/250	●			AF	●	EV −1 to 18	●	●			For lenses, see Pentax PZ-20. POPULAR PHOTOGRAPHY test report appeared 6/92, p. 48.	●		●		●	●		●	●
●	1/100	●	●		AF		EV 1 to 18					Optical lineup includes 27 Pentax F and FA autofocusing lenses and 19 Pentax bayonet mount manual-focus lenses. FA series includes 5 power zooms that store user-specified focal lengths (Zoom Clip), autozoom to maintain subject size, and produce special zoom effects. For manual-focus lenses, see Pentax LX.					●	●		●	
●	1/100	●			AF		EV 1 to 18					For lenses, see Pentax PZ-20.					●	●		●	
●	1/75				M							Lens lineup includes approximately 40 SMC lenses, including Pentax catalog of K-mount AF lenses (see PZ-20). Manual-focus lenses range from a 15mm f/3.5 to a 2000mm f/13.5, with 3 zooms, 1 macro, 1 perspective control, and 3 mirror lenses. *Price does not include viewfinder.	●	●	●	●			●	●	●
	1/100				M							For lenses, see Pentax LX.		●	●		●			●	
	1/60				M							For lenses, see Pentax LX. With K-mount adapter, older screw-mount Takumar lenses can be used. *Meter is full-area averaging and metering range is given for 50mm, f/2 lens at ISO 100.		●		●					
	1/60				M							Ricoh's Rikenon lenses (4) include a pair of 50mm's (f/2, f/1.7) and 2 zooms (35-70mm f/3.5-4.5, 70-210mm f/4-5.6). Camera's K-mount also accepts compatible Pentax lenses.		●	●						
	1/100				M							For lenses, see Ricoh XR-7M II.					●	●		●	
	1/125				M							For lenses, see Ricoh XR-7M II. *Metering range determined with 50mm f/2 lens at ISO 100.				●			●		
●	1/100				M							Lenses include 27 Zeiss, Schneider and Rolleinar optics with 4 macros, 2 mirror teles, 3 zooms and 2 perspective control lenses. Focal lengths range from a 16mm f/2.8 to a 1000mm f/8. Only 35mm with interchangeable backs (including Polaroid) and 2 viewing systems. *Powered by built-in rechargeable batteries.	●	●	●					●	●
●	1/125	●	●		AF	●	EV −1 to 18	●	●			Lineup of approximately 30 lenses includes 13 zooms, 1 mirror and 4 macro lenses; focal lengths range from a 14mm f/3.5 to a 1000mm f/8. *Price includes built-in databack. *Metering range determined with 50mm, f/2 lens at ISO 100.			●		●	●	●	●	
	1/125				M							Accepts K-mount lenses. Vivitar makes 20 ranging from a 19mm f/3.8 to a 500mm f/8 mirror lens; lineup offers 15 zooms and 1 macro lens. *Price includes 35-70mm f/3.5-4.8 Vivitar zoom.									
	1/100	●	●		AF	●	EV 2 to 19	●				Ten Yashica AF lenses, including 4 zooms, 2 power zooms, and a 60mm f/2.8 macro. Focal lengths range from 24mm f/2.8 to 70-210mm f/4-5.6. AF 1.6X converter allows mounting of nearly 20 current Zeiss and Yashica manual-focus lenses.					●	●		●	
	1/90				M							Lineup includes Carl Zeiss Tessar lenses (see Contax RTS III), and a total of 5 Yashica ML and MC series lenses, including 2 macros and 4 zooms with focal lengths ranging from 28mm to 200mm.					●				
	1/125				M							For lenses, see Yashica 108 Multi-Program. *Price includes Yashica 35-70mm f/3.5-4.8 ML zoom.				●					

TOP AUTOFOCUS POINT-AND-SHOOTS COMPARED

SINGLE FOCAL LENGTH

MAKE MODEL LIST PRICE	FOCAL LENGTH F-STOP SHUTTER	DIMENSIONS (W x H x D) WEIGHT BATTERY	FOCUSING TYPE ZONES CLOSEST FOCUS	DX ISO RANGE STEPS DEFAULT ISO	FLASH RANGE (ISO 100) ANTI-RED-EYE TYPE	FEATURES	COMMENTS
Canon Sure Shot Esprit $190	32mm f/3.5 2–1/250	4¾ × 2½ × 1½″ 6⅞ oz 123A lithium	Active multibeam 415 1 ft 6 in	25–3200 Full steps 25	2–11 ft Steady lamp	Self-timer	A tiny, triplet-lensed pocketable aimed at competing in the Stylus class.
Canon Sure Shot Max $155	38mm f/3.5 1/8–1/250	5 × 2⅝ × 1⅝″ 8½ oz 123A lithium	Active multibeam 370 2 ft 1⅝ in	25–3200 Full steps 25	2–13 ft Steady lamp	Self-timer	A very competitive shirt-pocketable with triplet lens, industrial-look high-tech styling, and attractive price.
Contax T2 $1,050	38mm f/2.8 1–1/500 plus B	4⅝ × 2½ × 1¾″ 11 oz 123A lithium	Active spot 118 2 ft 4 in	25–5000 One-third steps 100	2–10 ft Single preflash	Self-timer, EV compensation (±2 steps), electronic rangefinder, shutter-speed viewfinder readout, Bulb timer, infinity lock.	Yashica's gorgeous, titanium-sheathed art-object camera has fine lens, easy-to-use manual focusing and choice of aperture-priority or program auto. Also available in black ($1,180) or gold ($2,200).
Konica Hexar $1,200	35mm f/2 30–1/250 plus T	5⅜ × 3⅛ × 2½″ 1 lb 2 oz 2CR5 lithium	Active spot 290 2 ft	25–5000 One-third steps User-selected	2–23 ft None; see comments	Manual scale focusing, infinity lock, LCD distance scale, silent mode, program/aperture-priority/manual modes, spot/centerweight metering, exposure compensation ±2 EV in one third steps, projected bright-frame finder with automatic parallax indication, self-timer, manual ISO setting 6–6400.	Not so much a point-and-shoot as a special-purpose professional camera, this silenced, die-cast beauty has a seven-element high-speed lens that can challenge any SLR optic. Separate shoe-mount flash (included) reduces red-eye chances somewhat.
Konica Big Mini $290	35mm f/3.5 7.5–1/360	4½ × 2½ × 1¼″ 6½ oz 123A lithium	Active spot 198 1 ft 2 in	25–3200 Full steps 100	1–12 ft Single preflash	Infinity lock, self-timer, exposure compensation ±1.5 EV	Third version of the A4, Konica's revolutionary shirt-pocketable, the Big Mini has stayed solidly among the frontrunners in the class it created.
Leica Mini II $375	35mm f/3.5 1/5–1/250 plus B	4⅝ × 2½ × 1½″ 6 oz 123A lithium	Active spot 14 2 ft 2 in	50–400 plus 1000 Full steps 100	2–12 ft Single preflash	Infinity lock, backlight compensation +2 EV.	Sporting a sleek new black finish, the Mini II retains four-element Elmar lens, adds red-eye reduction and back-light compensation.
Nikon One-Touch 200 $149	35mm f/3.5 1/8–1/250	4⅞ × 2⅝ × 2″ 8½ oz 2 × AA alkaline	Active spot 5 2 ft 2 in	100–400 plus 1000 Full steps 100	2–12 ft Multi-preflash	Focus memory (stores AF setting without need to hold shutter button), single and double self-timer.	An original just keeps on rolling along. The Nikon Sport-Touch ($185) has virtually the same specs in a weatherproof body.
Nikon Lite-Touch $192	28mm f/3.5 1/4–1/450	4¼ × 2½ × 1⅜″ 6 oz 123A lithium	Active spot 100 1 ft 2 in	100–400 plus 1000 Full steps 100	1–11 ft Steady lamp	Midroll panoramic switching, infinity lock, single and double self-timer.	By most measures, the smallest AF 35mm camera ever. The Lite-Touch's 28mm triplet lens is just darn good.
Olympus Infinity Stylus $225	35mm f/3.5 1/15–1/500	4⅝ × 2½ × 1½″ 6½ oz 123A lithium	Active spot 100 1 ft 2 in	50–3200 Full steps 100	1–12 ft Multi-preflash	Self-timer, auto backlight-compensating fill flash.	Clamshell-cover cutie is one of the hottest sellers in photography. Often deeply discounted, so beware bait-and-switch tactics.
Rollei Prego AF $350	35mm f/3.5 1/2–1/500 plus B	4½ × 2½ × 1½″ 7½ oz 123A lithium	Active spot 180 1 ft 2 in	50–3200 Full steps 100	1–16 ft None	Single and double self-timer, interval timer, backlight compensation +1.5 EV.	Attractive gunmetal-gray finish highlights Rollei's upgraded version of the Samsung AF-Slim, now standard equipped with four-element Schneider Xenar lens.
Samsung AF-Slim-R $300	35mm f/3.5 1/60–1/300	4½ × 2½ × 1⅜″ 6⅞ oz 123A lithium	Active spot 48 3 ft	100–800 plus 1000 Full steps 100	3–16 ft Steady lamp	Self-timer	The simplified, triplet-lensed successor to the original Samsung AF-Slim, just as cute and pocketable.
Yashica AW Mini $230	32mm f/3.5 1/20–1/600	5 × 2½ × 1⅞″ 8½ oz 123A lithium/ 2 × AA alkaline	Active spot 3 3 ft 1 in	100–400 plus 1000 Full steps 100	2–10 ft None	Weatherproof, self-timer, low-angle candid finder.	With its four-element lens, clamshell cover, splashproofing, and dual battery capability, the AW-mini makes for a fine traveler's camera. The smaller Micro Elite AF ($188) has a similar lens, no weatherproofing, and uses AA's.
Yashica T4 $299	35mm f/3.5 1–1/700	4⅝ × 2½ × 1⅞″ 6½ oz 123A lithium	Active multibeam 160 1 ft 2 in	50–3200 One-third steps 100	1–10 ft Single preflash	Porthole lens cover, infinity lock, self-timer.	The "poor man's Contax T2," a cult classic on introduction, is a sought-after shirt-pocketable by serious shooters. The Micro Finesse ($245) substitutes a triplet lens for the T4's Zeiss Tessar four-element, but has very similiar specs otherwise.

DUAL FOCAL LENGTH

MAKE MODEL LIST PRICE	FOCAL LENGTH F-STOP SHUTTER	DIMENSIONS (W x H x D) WEIGHT BATTERY	FOCUSING TYPE ZONES CLOSEST FOCUS	DX ISO RANGE STEPS DEFAULT ISO	FLASH RANGE (ISO 100) ANTI-RED-EYE TYPE	FEATURES	COMMENTS
Fuji Mini Dual Plus $230	28mm, 45mm f/3.5, f/5.5 1/2–1/250	4¾ × 2½ × 1⅝″ 8 oz 123A lithium	Active spot 19 1 ft 6 in	50–1600 Full steps 100	2–10 ft/2–7 ft Steady lamp	Infinity lock, standard databack.	They said it couldn't be done, and Fuji did it: A 28mm and normal focal length dual lens in a shirt-pocketable camera. A versatile, no-nonsense favorite.
Minolta Freedom Dual C $171	28mm, 40mm f/4, f/5.6 1/4–1/150	5⅝ × 3 × 2⅛″ 11 oz 2CR5 lithium	Active spot 6 2 ft 2 in	100–400 Full steps 100	2–11 ft/2–8 ft None	Self-timer	Very economical camera for the snap-shooter who wants the useful 28mm focal length.

MIDRANGE ZOOMS

MAKE MODEL LIST PRICE	FOCAL LENGTH F-STOP SHUTTER	DIMENSIONS (W x H x D) WEIGHT BATTERY	FOCUSING TYPE ZONES CLOSEST FOCUS	DX ISO RANGE STEPS DEFAULT ISO	FLASH RANGE (ISO 100) ANTI-RED-EYE TYPE	FEATURES	COMMENTS
Contax T VS Not set	28–56mm f/3.5–6.5 16–1/700	4⅞ × 2⅝ × 1½″ 13 oz 123A lithium	Passive spot specs not available 1 ft 8 in	25–5000 Third steps 100	2–10 ft (est.) Single preflash	Midroll panoramic switch, LCD parallax compensation and panorama frame, shutter speed viewfinder readout, electronic rangefinding, self-timer, exposure compensation ±5 EV in 1/3-EV steps, infinity lock. Optional external flash adapter and bracket, filters, hood.	Everything in the Contax T2, including breathtaking finish, and more. Some found the retro-look zoom control a tad clumsy, but it's beautiful, so who's complaining?
Fuji Discovery 1000 Zoom $290	35–80mm f/3.8–8.2 1/9–1/350	5¼ × 2¾ × 2¼″ 12½ oz 123A lithiums (2)	Active multi/spot 24 2 ft 2 in	50–1600 Full steps 100	2–18 ft/2–13 ft Steady lamp	Infinity lock, single, double, and triple self-timer, diopter adjustment, flash reduction for close subjects, non-midroll panoramic adapter.	A collection of useful features in a competitive standard zoom model, often selling for less than comparable models from other brands.
Konica Big Mini Zoom $320	35–70mm f/3.6–6.8 3.3–1/360	5 × 2¾ × 1⅞″ 11 oz 223A lithium	Active spot 24 2 ft	25–3200 Full steps 25	2–18 ft/2–9 ft Single preflash	UV filter, exposure compensation ±1.5 EV, infinity lock, self-timer.	A little bigger than Mini, a near-pocketable with flat retracting lens, reliable optics and exposure.
Minolta Freedom Zoom 70EX $291	35–70mm f/3.8–7.2 1–1/800	5¼ × 2⅞ × 1⅞″ 9½ oz 223A lithium	Active spot 300 1 ft 7 in	25–3200 Full steps 100	2–15 ft/2–9 ft Steady lamp	Self-timer, infinity lock.	Impressive specs, including three aspheric lens surfaces, in Minolta's updated 35–70mm near-pocketable
Minolta Freedom Zoom 90EX $359	38–90mm f/3.5–7.7 1–1/350	5⅞ × 3 × 2⅜″ 13½ oz 223A lithium	Active multibeam 250 2 ft 6 in	25–3200 Full steps 100	3–20 ft/3–11 ft Single preflash	Autozoom with eye-start, double exposure, single and double self-timer, infinity lock. Remote control available.	Three aspheric surfaces help lens's sharpness and contrast. Fairly lightweight for a full-sizer.
Nikon Zoom-Touch 600 $361	32–85mm f/4.5–11 1–1/200	5⅞ × 3⅛ × 2¾″ 1 lb 1½ oz 223A lithium	Active multi/spot 28 2 ft 2 in	100–3200 plus 64 Full steps 100	2–18 ft/2–9 ft Single preflash	Midroll panoramic switching, diopter adjustment, Film Skip allows reloading partially used roll, interruptable rewind, autozoom, infinity lock, single and double self-timer with variable duration, exposure compensation ±2 EV in half steps.	Feature-packed, solidly made full-size camera handles much like top-of-the-line Zoom-Touch 800. Powerful flash with full coverage. For a simpler, smaller camera, consider the Zoom-Touch 470 ($239) with a 35–70mm f/4–7.6 lens.
Olympus Infinity Stylus Zoom $325	35–70mm f/4.5–6.9 4–1/500	4¾ × 2½ × 1¾″ 8½ oz 123A lithium	Active spot 200 2 ft	50–3200 Full steps 100	2–14 ft/2–9 ft Multi–preflash	Splashproofing, spotmetering, self-timer. Remote control optional.	Very tiny 2:1 zoom with nice lens, accurate focusing, sleek and chic Stylus clamshell cover. Mind you don't bump the pop-out flash.
Pentax IQZoom 70-XL $298	35–70mm f/4.3–8 1/5–1/400 plus B	4¾ × 2⅝ × 1⅝″ 9 oz 123A lithium	Active spot 35 2 ft	25–3200 Full steps 25	2–14 ft/2–9 ft Single preflash	Backlight compensation +1.5 EV, interval timer, infinity lock, multiple exposure, single and double self-timer, autozoom.	A shiny metal-colored version of the Espio, the first shirt-pocketable 2:1 zoom, with a sharp, aspheric-element lens and that not-so-good finder.

TOP AUTOFOCUS POINT-AND-SHOOTS COMPARED

Pentax IQ Zoom 90-WR $405	38–90mm f/3.5–7.5 1/5–1/400 plus B	5⅞ × 3 × 2½″ 1 lb ½ oz 123A lithiums (2)	Active multi/spot 61 1 ft 7 in	25–3200 Full steps 25	2–16 ft/2–10 ft Single preflash	Full weatherproofing, interval timer, multiple exposure, single and double self-timer, infinity lock, infrared remote control can also zoom lens.	With its rubberized coating and solid feel, a very unplastic point-and-shoot. Substantial gasketing and O-ring sealing allows camera to be dunked briefly. A top choice in full-size models.
Pentax IQZoom 280-P $475	28–80mm f/3.5–8 1/5–1/400 plus B	5⅝ × 3¼ × 2⅜″ 14 oz 123A lithiums (2)	Active multi/spot 320 1 ft 10 in	25–3200 Full steps 25	2–16 ft/2–10 ft Single preflash	Midroll panoramic switching with auto viewfinder masking, autozoom, infinity lock, auto backlight-compensating flash, exposure compensation ±3 EV in half-steps, multiple exposure, diopter adjustment, infrared remote control can also zoom lens, self-timer, interval timer.	First P/S with 28–80mm zoom range. In our tryouts, it produced sharp, contrasty shots. A very versatile, quite large "almost SLR."
Ricoh Shotmaster Ultra Zoom II $249	38–60mm f/4.5–6.9 1/4–1/300	4⅝ × 2⅝ × 1⅝″ 8½ oz 123A lithium	Active spot 30 2 ft	100–3200 plus 64 Full steps 100	2–14 ft/2–10 ft Steady lamp	Auto backlight-compensating flash, television mode, "super night mode," radio remote socket, self-timer.	Yes, the lens is a little short, but the Ultrazoom made history as first true zoom to be shirt-pocketable.
Ricoh Shotmaster Tru-Zoom $329	38–90mm f/4.6–7.2 1–1/400	5⅝ × 2⅞ × 2¼″ 13½ oz 223A lithium	Active multi/spot 650 10 in	100–3200 plus 64 Full steps 100	1–17 ft/1–11 ft Single preflash	Auto backlight-compensating flash, flash reduction for close subjects, television mode, self-timer, radio remote socket.	Upgrade of the venerable Shotmaster Zoom series includes five-point multi-beam focusing, sophisticated exposure system. The bargain-priced RZ800 ($229) has much of the sophistication, 38–80mm f/4.5–6.4 lens.
Rollei Prego Zoom $375	35–70mm f/3.5–7.6 1/3–1/400 plus B	4¾ × 2⅝ × 1⅝″ 10½ oz 123A lithium	Active spot 36 1 ft 10 in	50–3200 Full steps 100	3–17 ft/3–12 ft Single preflash	Interval timer, multiple exposure, autozoom, single and double self-timer, infinity lock, snap mode (prefocuses camera for fast shooting).	This shirt-pocketable 2:1 zoom has the specs of the Samsung AF-Slim Zoom, plus upscale Rollei design and Schneider AF Variogon lens.
Samsung AF-Slim Zoom $400	35–70mm f/3.5–7.6 1/3–1/400 plus B	4¾ × 2⅝ × 1⅝″ 10 ½ oz 123A lithium	Active spot 36 1 ft 10 in	50–3200 Full steps 100	3–17ft/3–12 ft Single preflash	Interval timer, multiple exposure, autozoom, single and double self-timer, infinity lock, snap mode (prefocuses camera for fast shooting).	Another shirt-pocketable 2:1 zoom, the AF-Slim Zoom has streamlined shape and pleasant handling reminiscent of tiny sibling AF-Slim-R.
Sigma AF Zoom 28 $300	28–50mm f/4.2–7 1–1/500	5⅜ × 3¼ × 2¼″ 1 lb ½ oz 2CR5 lithium	Passive spot Stepless 2 ft 4 in	25–3200 One-third steps 100	2–18 ft/2–13 ft Single preflash	Self-timer, standard databack, auto backlight compensating flash, infinity lock, infrared focusing-assist beam.	All three Sigma zoom models show exceptional attention to finish and optics. Passive AF can be fussy and slow, but is quite accurate. A replacement for the Zoom 28 is due soon.
Sigma AF Zoom Super 70 $284	35–70mm f/3.5–6.7 1–1/500	5⅜ × 3¼ × 2⅝″ 1 lb 1½ oz 2CR5 lithium	Passive spot Stepless 2 ft 8 in	25–3200 One-third steps 100	3–20 ft/3–15 ft Single preflash	Self-timer, standard databack, auto backlight-compensating flash, exposure compensation ±1.5 EV, infinity lock, infrared focusing-assist beam.	Accessories for the three Sigma zooms include a filter kit and infrared remote control, and, for the Zoom Super 70 and 100, a more powerful shoe-mount flash.
Sigma AF Super Zoom 100 $301	50–100mm f/4.3–8 1–1/500	5⅜ × 3¼ × 3¼″ 1 lb 2 oz 2CR5 lithium	Passive spot Stepless 3 ft 3 in	25–3200 One-third steps 100	3–20 ft/3–15 ft Single preflash	Self-timer, standard databack, exposure compensation ±1.5 EV, auto backlight compensating flash, infinity lock, infrared focusing-assist beam.	Unique normal-to-tele zoom focal among P/S models. Great for point-and-shooters most interested in portraits.
Vivitar Series 1 500PZ $310	35–70mm f/4–7.6 1/4–1/300 plus B	4¾ × 2½ × 1⅝″ 8½ oz 123A lithium	Active spot 35 2 ft	50–3200 Full steps 100	3–15 ft/3–15 ft Multi-preflash	Infinity lock, self-timer, non-midroll panoramic adapter.	A pleasant handling, pocketable, plain little camera that impressed us greatly when we saw the sharpness of slides it took.
Vivitar Series 1 680PZ $480	28–80mm f/3.2–7.7 1–1/200 plus B	5⅞ × 3 × 2½″ 15½ oz 223A lithium	Active spot 43 1 ft 4 in	50–3200 Full steps 100	3–15 ft/3–15 ft Multi preflash	Infinity lock, self-timer, step zooming.	One of only two point-and-shoots with a 28–80mm zoom, the 680PZ combines useful lens range with very simple operation.
Yashica Microtec Zoom $335	28–50mm f/3.6–6 2–1/330	4¾ × 2⅝ × 1¾″ 9 oz 123A lithium	Passive spot 231–408 1 ft 8 in	50–3200 Full steps 100	3–12 ft/2–8 ft Single preflash	Non-midroll panoramic adapter, infrared focus assist beam, self-timer.	Highly unusual design, with passive focus that varies number of zones with focal length, plus it squeezes into a shirt pocket.
Yashica Zoomtec 90 $435	38–90mm f/3.5–7.8 2–1/300	5½ × 2⅞ × 2½″ 14½ oz 2CR5 lithium/4 AAA alkalines	Active spot 15 1 ft 8 in	50–1600 Full steps 100	3–16 ft/3–8 ft None	Autozoom, self-timer, optional infrared remote control.	Yashica's version of a full-size zoom has relatively simple operation. The Zoomtec 70 ($330) shares many specs, is equipped with 35–70mm f/3.5–6.7 lens.

SUPERZOOMS

MAKE MODEL LIST PRICE	FOCAL LENGTH F-STOP SHUTTER	DIMENSIONS (W × H × D) WEIGHT BATTERY	FOCUSING TYPE ZONES CLOSEST FOCUS	DX ISO RANGE STEPS DEFAULT ISO	FLASH RANGE (ISO 100) ANTI-RED-EYE TYPE	FEATURES	COMMENTS

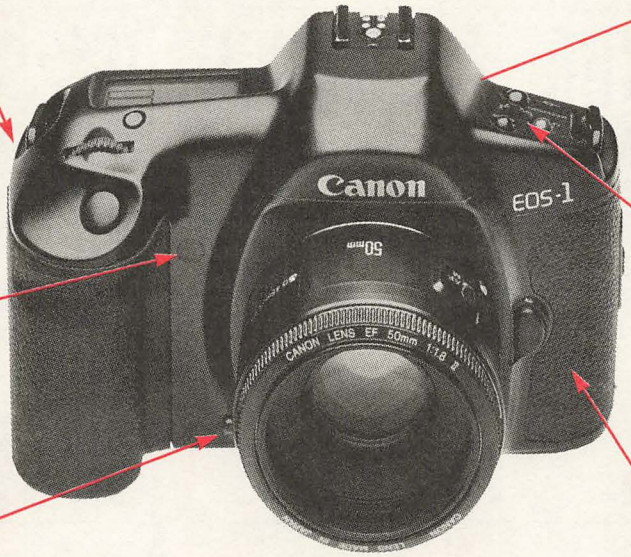
Canon Sure Shot Z115 $500	38–115mm f/3.6–8.5 4–1/1200	5 × 2¾ × 2¼″ 13 oz 123A lithiums (2)	Active multi/spot 518 1 ft 4 in	25–3200 Full steps 25	2–20 ft/2–8 ft Steady lamp	Program control dial, tracking AF, silent mode, spotmetering, autozoom.	Canon enters its own Beatiful Object camera, the aluminum-clad Z115, with an easy, intuitive program dial for various shooting situations (action, portrait, etc.) Caption model ($550) adds date and preset caption imprinting, infrared remote control.
Canon Photura $450	35–105mm f/2.8–6.6 2–1/250	4 × 2⅞ × 6⅛″ 1 lb 6½ oz 2CR5 lithium	Active multi/spot 188 2 ft 8 in	25–3200 Full steps 25	3–20 ft Steady lamp	Infinity lock, auto backlight compensating flash, autozoom, low-angle finder, self-timer, diopter adjustment. Closeup accessory available.	Tubelike new-concept design with faster zoom, comfortable single-hand grip. Photura Caption ($490) has infrared remote control in addition to Canon's preset captions.
Canon Photura 135 $545	38–135mm f/3.2–8 2–1/350	3⅞ × 2⅞ × 6⅝″ 1 lb 8½ oz 2CR5 lithium	Active multi/spot 244 2 ft 8 in	25–3200 Full steps 25	2–20 ft Steady lamp	Infinity lock, auto backlight compensating flash, autozoom, low-angle finder, self-timer, diopter adjustment. Close-up accessory available.	Longest focal length currently available on a non-SLR camera, and relatively fast, due to the tubular Photura's "lens with camera" design. Also available with Canon's captioning feature ($580), which includes an infrared remote control.
Konica Aiborg $510	35–105mm f/3.8–8.5 6.4–1/500 plus B	5⅞ × 3⅜ × 3¼″ 1 lb 5½ oz 2CR5 lithium	Active selectable spot 188 2 ft 8 in	25–3200 Full steps 25	3–20 ft/3–10 ft None	Five-spot switchable focusing points, infinity lock, LCD parallax indication, autozoom, television mode, white-scene mode, stop-action and regular multiple exposure, flash reduction for closeup, spotmeter, exposure compensation ±1.5 EV, interval timer, self-timer, distance scale.	You either love or hate the robotic styling of the far-out Aiborg. Great features: LCD finder lines that correct for parallax, user-selected focusing points with coupled spotmeter readings, excellent lens. Not so great: finder distortion.
Minolta Freedom Zoom 105EX $427	38–105mm f/3.5–9.2 2.4–1/500	5⅛ × 2¼ × 1⅝″ 10½ oz 123A lithiums (2)	Passive spot 400 2 ft	25–3200 Full steps 25	2–18 ft/2–9 ft Steady lamp	Self-timer, optional accessory remote control.	Admirably simple, light and compact zoom uses through-the-finder metering and unusual four-element aspheric lens design.
Nikon Zoom-Touch 800 $505	37–105mm f/3.7–9.9 1–1/250	6 × 3¼ × 3″ 1 lb 3 oz 223A lithium	Passive wide-area/spot 60 2 ft 8 in	100–3200 plus 64 Full steps 100	3–25 ft/3–12 ft Single preflash	Diopter adjustment, Film Skip allows reloading partially shot rolls, interruptable rewind, autozoom, infinity lock, predictive autofocus, infrared focus-assist beam, manual scale focus, exposure compensation ±2 EV in half steps, variable-delay single and double self-timer.	Big, feature-packed camera with reassuringly solid feel. As with other passive AF systems, care needs be exercised with subjects at infinity or with little detail. Powerful flash with good coverage. Available with world-time databack ($550).
Olympus Infinity Super Zoom 3000 $450	38–110mm f/3.8–8.1 2–1/500	5¼ × 2⅝ × 2¼″ 11½ oz 123A lithiums (2)	Active multibeam 460 2 ft	50–3200 Full steps 100	2–19 ft/2–9 ft Multi-preflash	Weatherproofing, autozoom, infinity lock, spotmeter, auto backlight-compensating flash, self-timer, diopter adjustment. Accessory infrared remote control available.	One of the smallest cameras available in this class, the Infinity Super Zoom 3000 can tolerate a splashing and has on-off switch that acts as a flashtube guard. Mind your fingers over the flash.
Pentax IQXZoom 115 $499	38–115mm f/4–8.5 1/5–1/400 plus B	4⅞ × 2¾ × 2″ 11 oz 123A lithium	Active spot 741 1 ft 6 in	25–3200 Full steps 25	2–15 ft/3–9 ft Single preflash	Infinity lock, self-timer, remote control, super macro with auto finder compensation, midroll panoramic switch with auto finder masking, diopter correction, LCD panel illuminator, multiple exposure.	Clear control layout, fine lens with aspheric element, compact size make for yet another highly desirable IQ-Zoom.
Ricoh Shotmaster Zoom 105 Plus $449	38–105mm and 28mm f/3.6–5.5 and f/8 1–1/500	5⅜ × 3 × 2⅜″ 15½ oz 2CR5 lithium	Passive multi/spot 2,048 2 ft 1 in	100–3200 plus 64 Full steps 100	2–10 ft/3–15 ft Multi-preflash	Auto backlight-compensating flash, self-timer, TV mode, birthday caption, standard databack.	Unique converter lens can be shifted to 28mm f/8. Scanning passive AF can sometimes be slow. Front-mounted panoramic converter ($14.95) allows midroll switch; RC-5 remote control ($89.95) allows numerous additional functions and user-selectable caption imprinting.
Samsung AF-Zoom 1050 $500	38–105mm f/4–10.5 1/3–1/250 plus B	5½ × 3⅛ × 2⅝″ 1 lb 1 oz 123A lithiums (2)	Active spot 48 1 ft 6 in	25–3200 Full steps 100	2–16 ft/2–10 Single preflash	Bulb timer, self timer for 1–10 frames with variable delay, interval timer, exposure compensation ±3 EV in one-third steps, multiple exposure, autozoom with fuzzy logic, infinity lock.	A check of "real prices" shows the full-featured 1050 comes in at a very competitive level. Fuzzy-logic mode varies focal length and flash according to light level, distance, and other factors to insure proper settings over a wide variety of conditions.
Yashica Zoomtec 105 Super $560	35–105mm f/3.5–8 2–1/1000	5½ × 3 × 2½″ 1 lb 1 oz 2CR5 lithium	Active multi/spot 268 2 ft	25–3200 Full steps 25	5–18 ft/2–10 ft Steady lamp	Auto backlight-compensating flash, self-timer	Yashica's entry in the super zooms is a large camera in the conventional rangefinder shape with sophisticated focusing and evaluative metering. The Zoomtec Super I.D. ($590) adds a captioning databack plus infrared remote control.

Best Suited For Advanced Amateur, Professional

CANON EOS-1

Capability ★★★★★
Convenience ★★★★★
Features ★★★★★
Overall ★★★★★

FOCUSING: Dual-array, cross-type autofocus system equally sensitive to horizontal and vertical-lined subjects; manual focus.
EXPOSURE SYSTEM: Program AE (shiftable) linked to lens focal length in use (ie. autosets faster shutter speeds for longer lenses). Six-zone evaluative meter (reads focusing screen) in prism also functions as centerweighted-averaging meter; range: EV 0-20. Separate 2.3 percent spotmetering cell located below mirror box; range: EV 2-20 (at ISO 100; f/1.4 lens). Single or continuous, three-frame exposure bracketing to +/- three stops in 1/3 (or full) EV increments.
VIEWFINDER: Standard screen has AF brackets, partial and spot metering circles. Illuminated data panels include analog exposure scale with six-stop range (+/- 3 stops in 1/3 step increments), shutter speed, aperture, AE lock, exposure compensation, flash ready, and focus confirmation data. Eyepiece offers adjustable -3 to +1 diopter control located behind removable soft rubber eyecup; 100 percent framing accuracy.
FLASH: Dedicated TTL, OTF flash metering for all AE modes (including manual) with dedicated flash units.
OTHER FEATURES: Three-step battery check, audible alerts (cancelable), system reset. Accessories include power booster film advance, multifunction databack, and wired remote control.



Side panel conceals cluster of less frequently-used controls including autobracketing, battery OK, and system-reset. Opening the tiny, hinged door is a hassle but you'll get used to it.

Two or ten-second selftimer countdown light is one of few elements to break up this unusually sleek and uncluttered camera body. Helpful, here, would have been an AF assist light.

Electronic depth-of-field preview, among the most convenient on any camera, engages with slight pressure applied by the back of your pinky.

"Quick Control Dial" (on back) allows easy access to exposure compensation. Don't forget to turn it off after use: a simple bump can spin you out of AE control!

Triad of bullet-shaped camera controls are used individually or in tandem for centralized regulation of AE and AF systems. Convenient for either index finger or thumb activation.

All surfaces used for gripping are covered with leather-textured, rubberized material that offers firm hold. This and ergonomic design minimize handling problems that might arise from this solid SLR's bulk.

Significance: Traditionally, two 35mm camera makers—Canon and Nikon—have vied for the allegiance of shooting pros. Beginning with the early '50s rangefinder models through the later years of manual focus SLRs, Nikon has had the upper hand. Then came autofocus and Canon's EOS-1. While Nikon still commands the loyalty of a greater percentage of pros, the Canon assault on Nikon's niche— spearheaded by the EOS-1—has been more successful than any F-camera foray in the past. Surprising? Somewhat. The EOS-1, after all, is not compatible with Canon manual focus lenses, it features a fixed pentaprism and is the first pro camera to employ a hybridized (metal/plastic) body. Despite (or maybe because of) these apparent minuses, the EOS-1 has found a devoted following among pros and advanced amateurs (see "Capability" for why).

In the Canon lineup for almost five years now, the EOS-1 is ancient by Canon AF SLR standards. (Remember the EOS 700 that lasted all of six months?). The EOS-1's longevity is, to be sure, a tribute to the camera's excellent design and durability, but with the newer, gee-whiz features like Eye Control Focus and the near-silent motor drives that distinguish more recent EOS cameras, we can't help but wonder if the EOS-1 isn't due for an upgrading....soon.

Features: Solid construction featuring metal and polycarbonate hybrid materials and water-resistant gasketting. Viewing system offers built-in diopter correction, viewfinder countdown of last nine frames on a roll, and user- interchangeable focusing screens. Analog exposure scales in viewfinder and on top deck LCD panel. Also has Canon's exclusive Quick Control Dial, Depth-of-Field AE program, and Custom Function selection (8 choices). Four metering patterns (spot, partial spot, evaluative and centerweighted), full-info data displays, cross-type AF system, and an impressive accessory lineup.

Capability: With well-configured controls, the EOS-1 responds admirably to most photographers' shooting requirements. The ample complement of five AE and three AF modes deliver exposure and focusing accuracy for a wide variety of shooting circumstances from studio to street to field 'n' stream. Its impressive ease-of-use (even held vertically) and the eight Custom Functions make for a system that easily conforms to a wide variety of shooting styles.

Flash operation is an EOS-1 strong suit: The 430 EZ Speedlight delivers pre-release exposure confirmation, second curtain synch, multi-flash, and incremental fill. The pre-release exposure confirmation, though a real battery-eater, tells you whether there's adequate flash power to illuminate your subject before exposure. Cross-type AF sensors (+ shaped instead of horizontal) are accurate and fast even in dim light (to EV-1), but the vertical sensor works only with lenses that have f/2.8 or faster maximum apertures. Result? The most popular f/4-5.6 zooms may have trouble locking onto vertically-lined subjects. There also is no built-in focus assist beam.

The EOS-1 is supported by an impressive lineup of glassware including three tilt/shift lenses, a unique 35-350mm f/4.5- 5.6 zoom, and among other exclusives, a superfast 50mm f/1.0.

Convenience: We judged the EOS-1 to be among the best-handling of SLRs. Its comfortable balance and excellent access to controls provide unusually smooth operation. At nearly two pounds (with batteries), it's not light. The body conforms pleasingly to most users' hands, and it is one of the few SLRs that can be operated single-handedly even in the manual mode thanks to the camera-back Quick Control Dial.

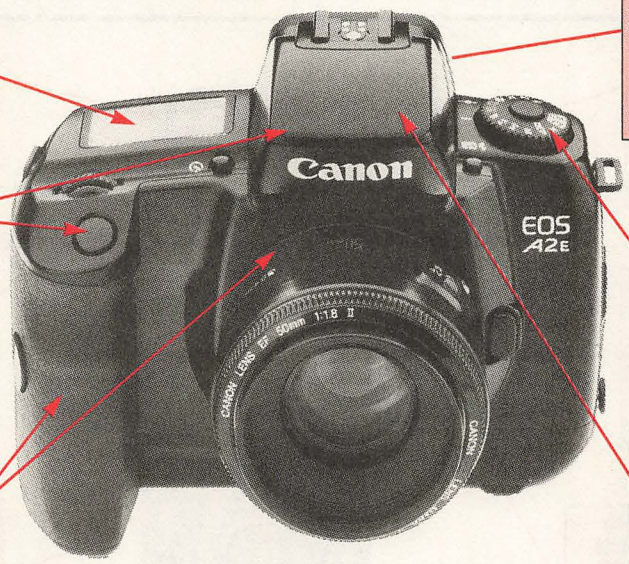
The EOS-1 viewfinder is bright and data panels are self-explanatory (with the exception of Custom Functions which are indicated on the top deck LCD by number only.) The AE system compensates exposure as easily as it shifts program. With accessory booster drive, which ups film advance from 2.5 to 5.5 fps, user has option of lithium or AA power source. The EOS-1 could probably have benefited from a built-in flash (Yes, even pros use 'em.), but this is a minor carping in the face of what many feel is one of the best designed cameras ever.

Best Suited For Amateur, Advanced Amateur, Professional

CANON EOS A2E

Capability ★★★★★
Convenience ★★★★★
Features ★★★★★
Overall ★★★★★

FOCUSING: AF or manual. One-shot (focus priority), continuous (shutter-release priority) AF, or automatic switching between in full automode. Eye Control Focus (ECF) with five AF frame indicators switchable to camera- or user-selected indicator. Focus-assist beam.
LENSES: Canon EF lenses in Canon EF bayonet mount.
EXPOSURE SYSTEM: Full automode, shiftable program AE linked to focal length; shutter- and aperture-priority AE, depth-of-field AE, metered manual. Program Image Control (PIC) modes for portraits, landscapes, close-ups, and sports. Sixteen-zone SPC (silicon photo cell) provides evaluative, center-weighted, and 3.5 percent spot-metering; EV 0 to 20 (at ISO 100 with an f/1.4 lens). AE lock. Camera-shake warning beep. Exposure compensation and three-frame bracketing ±2 EV in one-half stops.
VIEWFINDER: Screen has five autofocus rectangles, depth-of-field check mark. Illuminated LCD panel below picture area indicates Eye Control Focus mode, flash recycle, AE lock, shutter speed, depth of field, and ECF calibration scale, aperture, flash-exposure compensation, manual-exposure arrows, exposure compensation, bracketing amount, red-eye reduction operating, correct focus.
FLASH: Three-segment silicon photodiode for off-the-film flash exposure coupled to focusing point in use. Manual pop-up flash covers field of 28mm lens. Provision for slow-speed synch, red-eye reduction, ±2 stops flash-exposure compensation. Dedicated hot shoe. Threaded PC terminal.
OTHER FEATURES: Sixteen custom functions, provision for remote release.



LCD display is one of easiest to read but isn't illuminated. Blue drive and olive AF rectangle windows cleverly match color-coded control button on rear of camera. But button color is hard to see.

Ultraquiet camera operation and autofocus (with ultrasonic focusing lenses). Loudest noise is built-in flash-head zoom motor!

Superbly shaped, very light, all polycarbonate body—but the lens-mount remains chrome-plated brass. Controls are comfortably placed. Easy-to-hold right-hand grip with nonslip surface.

Eye Control Focus allows you to autofocus on any of five horizontally spaced rectangles just by looking in that direction. But it doesn't work for vertical shots. There are alternatives.

Bowing to many user demands that exposure modes should be easy to understand and quickly changeable, Canon EOS cameras traditionally sport highly legible command dials.

Some AF SLR makers avoid providing built-in flash for near top of line models. Canon feels it's a good feature for everyone to have. But A2E doesn't indicate if flash exposure is OK.

Significance: Canon's EOS camera evolution seems to be based on solving users' principal objections to autofocus SLRs. Too big, too heavy? Very well. The A2E would be somewhat more compact than other cameras in its class—and much lighter. Too noisy in operation, autofocus, and rewind? Canon silenced the cameras—and the ultrasonic AF lenses, too.

But Canon also listened to a technical complaint going back even to the old mechanical rangefinder cameras—users had to focus in the center or near center of the picture area. With the A2E, we have a new departure in focus. The camera focuses in the direction you are looking. Just how momentous Eye Control Focus is and how it will develop in future EOS cameras remains to be seen.

Features: Because it is unique, razzle-dazzle in demonstration, and a great step forward in autofocus development, Eye Control Focus must be considered first. In brief: After a quick procedure to calibrate the camera to your eye (there's room for four other users, too), you simply look at any one of five horizontally spaced focusing-screen rectangles and the A2E will focus in that direction, while lighting up the rectangle. Other AF options? You can manually dial in an AF rectangle, or let the fuzzy-logic driven AF system select one for you. With Eye Control, you can also preview depth of field: just glance at small, top-left rectangle on screen, and the lens closes down!

Other features: quiet, 3-speed film advance; industry's most densely-segmented evaluative exposure meter (16 sections); separate, auto-set meter patterns for horizontal and vertical shooting; mirror lock-up; special flash mode for external strobes; 16 Custom Functions; multi-speed self-timer; interchangeable viewfinder screens, and optional full-featured vertical grip.

Capability: Eye Control Focus works! It's eerie seeing one of the five rectangles at which you are looking light up and focus that particular area of the finder screen. AF system's ability to "pass" a moving subject between AF frames is impressive. AE system gives exposure emphasis to AF frame in use.

Three caveats: 1) Eye Control doesn't work for vertical pictures (the AF system selects a rectangle). 2) Outer rectangles do not autofocus on subjects without horizontal lines; you must switch to the central rectangle, which is sensitive to both horizontal and vertical lines. 3) While almost all would-be Eye Control Focus users, including eyeglass wearers, will have no trouble with the system, a small percentage may, so don't make your purchase final until you try calibrating and using Eye Control Focus.

Body is rugged; AF operation is fast and accurate; near-silent film advance system features multi-speed advance and multi-speed rewind. Evaluative, spot, and center-weighted metering work well, although an analog metering scale would have been useful.

Convenience: No non-Canon AF SLR is more comfortable to hold and operate. Large, knurled, multifunction Quick Control Dial at back of camera is a delight. (But beware of moving it accidentally). Command dial quickly switches modes with no need to puzzle out an LCD panel (although the A2E's is a model of clarity).

Pop-up zoom flash is quite powerful, but lack of an OK-flash exposure signal is an annoyance.

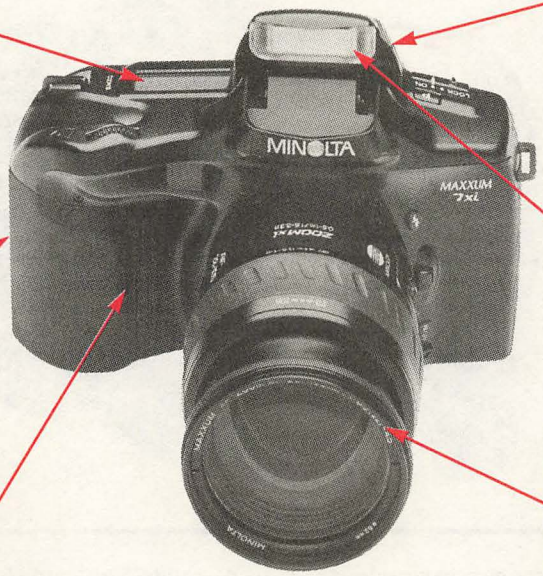
At first, we were suspicious of Eye Control Focus as being just gadgetry. But we went from being amazed when we played with it to delighted by its speed and accuracy in actual picture-taking. However, in a few instances the outer AF rectangles failed to focus on subjects that had vertical lines principally.

Best Suited For Amateur, Advanced Amateur

MINOLTA MAXXUM 7xi

Capability ★★★★★
Convenience ★★★★½
Features ★★★★½
Overall ★★★★½

FOCUSING: AF or manual. One shot (focus priority) or continuous (shutter-release priority) with automatic switching. Four charge-coupled device (CCD) sensors offer wide or manually selected AF areas. Focus-assist beam. AF sensitivity EV -1 to 19. AF lock.
LENSES: Maxxum AF lenses in Minolta A-type bayonet mount. Maxxum xi zoom lenses provide power zoom with power manual focus plus manual zoom capability, image-size tracking, single focal-length zoom memory, cancelable automatic zoom composing.
EXPOSURE SYSTEM: "Expert intelligence" program exposure is dependent on lens focal length and subject type, size, movement, and distance with instant user override to aperture- or shutter-priority autoexposure; metered manual exposure. AE lock. Thirteen-segment honeycomb pattern silicon photodiode (SPD) provides analytical exposure reading of entire scene working with autofocus sensors, or spotmetering. Honeycomb pattern EV 0 to 20, spotmetering EV 3 to 20 (at ISO 100 with f/1.4 lens). Exposure compensation ±4 EV in one-half EV steps.
VIEWFINDER: Transparent LCD overlay indicates exposure, metering, focus, and a variety of custom functions, when appropriate. LCD panel beneath screen shows flash mode, flash on, flash-ready, flash-OK, camera-shake warning, autofocus signal, exposure mode, shutter speed, exposure adjustment, autoexposure-lock indicator.
FLASH: Auto pop-up (in P mode) TTL flash covers angle of 28mm lens, has cancelable red-eye reduction preflash system, fill flash, and slow-speed capabilities. Can fire one to five remote, wireless xi flash units for TTL exposure. Special self-locking flash shoe for Maxxum dedicated TTL flash units only.
OTHER FEATURES: Eye-Start automatically activates autofocus, exposure, and autozoom composition when camera is held to eye. Provision for cable-switch remote control. Accepts 18 Creative Expansion Cards, databack, remote-control units, accessory flash units.



Controls are very comprehensive, but functions are not self-evident. They require memorization as to which buttons do what. Top LCD panel doesn't light up.

Viewfinder's LCD panel plus LCD screen over entire viewfinder provides far more information than finder in any other AF SLR. LCD screen does darken total finder area slightly.

Hinged handgrip door covers well-marked secondary control buttons plus slot for interchangeable Expansion Cards. Card selection is plentiful, but only one Creative Card can be used at a time.

Unique instant-release hot shoe is handy. Maxxum 3500xi flash allows wireless off-camera multiple flash. Built-in flash pops up automatically in P mode, manually in others, not at all in some!

Touch handgrip sensor, bring camera to your eye and it autofocuses, autocomposes, and sets exposure with xi zoom lenses. Don't want Eye-Start? Cover handgrip sensor with tape.

While older Maxxum AF lenses work fine, new xi lenses have power zoom, power manual focus, autocomposition, image-size lock, widest-angle viewing. But xi lenses won't manually focus on older Maxxums.

Significance: The 7xi represents the third generation of Minolta AF SLRs. Minolta pioneered all-internally-operating AF SLRs with the 1985 Maxxum 7000, following it with the Maxxum 7000i in 1988 and the 7xi three years later. Each Maxxum generation provided far more features, many unique, plus improved, more capable autofocus systems. (See this month's "SLR" department for an analysis of Minolta's new AF SLR, which arrived too late for rating or possible inclusion in this section).

There is virtually no compatibility between the Maxxum AF lensmount and the MD lensmount, still very much in use on nonautofocus Minolta SLRs.

Features: One of four AF sensors in large autofocus area locate and focus on subject, indicating area to interactive 14-segment metering system, which determines exposure based on subject type and movement, lens focal length, and focusing distance. Program is instantly shiftable. Individual AF sensors can be manually selected by user.

The 7xi's Eye-Start system turns on the camera, autofocus, zoom composition, and exposure determination before you press the shutter release. Built-in flash. Power zoom and focus plus wide-angle preview available with xi lenses. Up to five xi flash units can be operated cordless, off-camera, with full dedication. Accessory panorama attachment must be inserted or removed between film rolls.

Capability: Excellent "expert intelligence" program automatically shifts speeds and apertures for specific subjects: scenics, close-ups, action. Successfully exposed slide percentage was high. However, you can add 16 Creative Expansion Cards ($53–$63 each) for specific picture-taking situations and for function changes and bracketing.

The autofocusing system is very capable, but user should switch to single central AF sensor when photographing many subjects at slightly different distances—such as guests at a stand-up party. Off-camera cordless but dedicated flash with Maxxum 3500xi unit ($239) works well, as does auto fill flash. Auto fill flash isn't variable.

Convenience: With the many features, dual-purpose controls, but great flexibility the 7xi provides, it isn't surprising that any user should study the instruction booklet carefully to learn what each control does and to take full advantage of the camera. Still, even a tyro can always push the P program reset button and operate the camera safely in basic control, with the 7xi doing nearly everything, including composing the picture. More knowledgable users may want to and can turn off the latter function.

Power zoom is commendable. Quite useful is the wide-angle view, which allows you instantly to check widest-angle view with xi zooms. Power focus may not be to everyone's liking.

Best Suited For Advanced Amateur, Professional

MINOLTA MAXXUM 9xi

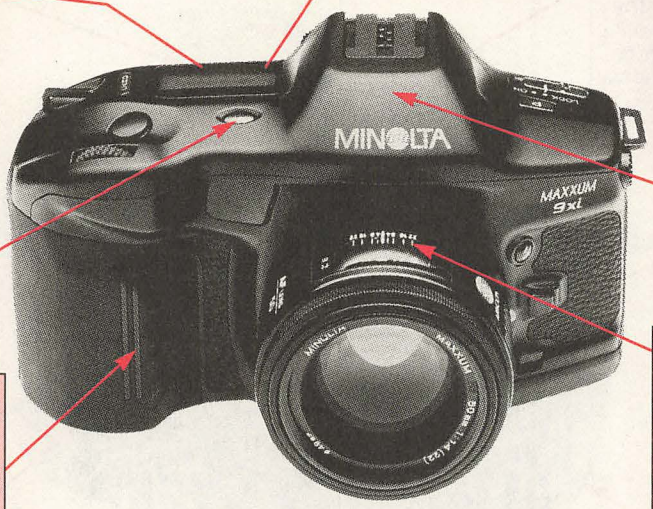
Capability ★★★★★
Convenience ★★★★★
Features ★★★★★
Overall ★★★★★

FOCUSING: AF or manual, one shot or continuous with automatic switching, choice of focus priority or shutter-release priority. Four charge-coupled device (CCD) sensors offer wide or manually selected individual AF areas. Focus-assist beam.
LENSES: Minolta AF lenses in A-type bayonet mount. Minolta AF xi zoom lenses provide full power or manually controlled power focus, image-size tracking via card.
EXPOSURE SYSTEM: "Expert intelligence" programmed autoexposure (AE) based on lens focal length, subject type, size, movement, and distance with instant user override to aperture- or shutter-priority AE; metered manual exposure. AE lock. Thirteen-segment honeycomb-pattern silicon photodiode (SPD) provides multizone evaluative readings in concert with autofocus sensors over EV 0 to 20 range (at ISO 100 with f/1.4 lens); user-selectable centerweighted- and spotmetering modes; exposure compensation ±4 EV in one-half EV steps.
VIEWFINDER: Transparent LCD overlay displays control-dial functions, wide-view feature, manual focus on, panoramic-format field, wide-AF frames, local AF areas, and metering index. LCD panel below screen shows exposure mode, focus OK; flash on, ready and OK; shutter speed, film speed, aperture, exposure compensation, AE lock, and metering-mode functions.
FLASH: Silicon photodiode (SPD) in bottom of mirror box for TTL, off-the-film autoflash in all auto modes with dedicated units. Auto fill flash in all AE modes. Slow-speed synch. Special dedicated hot shoe for Maxxum dedicated TTL flash units enables wireless remote firing. Threaded PC terminal.
OTHER FEATURES: Rear quick button allows immediate control of drive mode, spotmetering, AF selection, exposure and flash bracketing, multiple exposures. Depth-of-field preview. Focal length of xi lenses displayed in finder and on LCD. Eye-Start system automatically turns main systems on when camera is brought to eye. Provision for remote control. Accepts xi-series Creative Expansion Cards.

Convenient, programmable rear Quick Button allows instant access to drive, metering, AF, and other settings, but only one at a time. For greater control, press angled Function button, then turn dials. LCD tells all; finder echoes key settings.

Ingenious wide-view mode lets you view 150 percent of on-film image, while framelines outline actual picture area. Lens zooms out to proper focal length just before shutter fires. Useful? Yes, providing subject isn't moving too fast.

Industrial-strength hybrid body has stainless steel and die-cast zinc mirror box, heavy cast-zinc bottom plate, rugged and flexible glass-fiber-reinforced polycarbonate film chambers. Controls are moisture resistant, back seals upgraded.



Want to set aperture or shutter speed without leaving AE mode? Simply hold in AE lock button, turn main control dial until setting you want shows in finder. All settings change simultaneously to maintain proper exposure. Clever.

Handy built-in flash as in 7xi was deleted as an "amateur feature." Minolta also claims flashless body is stronger.

Aimed at pros? Sure, but others will appreciate depth-of-field preview, threaded PC outlet, manual metering index in finder, built-in three-step exposure and flash bracketing (more via bracketing card), selectable AF zones, and comprehensive dedicated flash with auto fill and remote operation.

Significance: Shortly after the original Maxxum 7000 made its debut in 1985, Minolta brought forth the first pro Maxxum, the 9000, a rugged, die-cast-chassis machine with more traditional controls and, alas, a first-generation AF system. When the second- generation Maxxum 7000i arrived in 1988, many clamored for a professional Maxxum 9000i with the 7000i's improved autofocusing. But the i-series topped out at the 8000i, basically a mildly upgraded 7000i. At last, shortly after the current 7xi came out, Minolta unleashed the 9xi, the most professionally oriented Maxxum since the 9000.

Can a machine closely based on the 7xi's autoexposure, autoflash, and autofocus circuitry qualify as a real pro camera? When you consider its all-around competence, sensible provisions for manual control, ruggedized body, and highly sophisticated multizone exposure and autofocus systems, it's a strong contender.

Features: It's a lot easier to list the few things absent on the 9xi than to run through the plethora of features built into it! Compared to its sister camera, the 7xi, it's missing a built-in flash, and built-in image-size tracking with xi zooms (but available via the substantial range of Creative Expansion Cards it shares with the 7xi).

In addition to the 7xi's extensive feature list are the following, aimed at more advanced photographers: A 1/12,000 sec top shutter speed, flash synch to 1/300 sec, 4.5 frames-per-second motor drive, quick-setting button, Manual Shift in program modes, and AF that's settable for focus or release priority. Add what's common to both models—full TTL flash dedication, linked multizone AE and AF systems, and excellent LCD and finder readouts. What's missing? A mirror lock and cross-field AF sensors; the 9xi has four AF sensors but two are vertically arrayed, two horizontally.

Capability: It's hardly surprising, in view of its advanced multizone AF system and linked multipattern metering system, that the 9xi's field performance is outstanding. You're always in full control of the image when you want to be.

The autoexposure system rarely misses when in honeycomb AE mode, but there's always spotmetering when you're in doubt. The AF is swift and sure, and on the rare occasions that it misses, you can select your individual AF zone and lock focus before firing. Automation is there to fall back on in rapid-fire situations in changing light, but full control is easy to access. Both AF and AE systems also perform well in low light and low-contrast situations. However, in high-contrast light with slide film, spotmetering and/or autobracketing are recommended.

Convenience: For a relatively large, heavy machine, the 9xi handles extremely well—it's comfortable to hold, affords a secure grip, and all controls are logically placed. Excellent finder and LCD readouts keep you informed of your mode choices; read the book and shoot a roll or two of film and you'll have it all memorized.

We particularly liked how the Function button works in concert with the LCD panel, which indicates which dial sets what function. However, if you accidentally both hit the Function button and turn the rear dial, you could dial in an unwanted exposure compensation. Your only warning will be a tiny plus or minus in the viewfinder.

Best Suited For Advanced Amateur, Professional

NIKON F4S

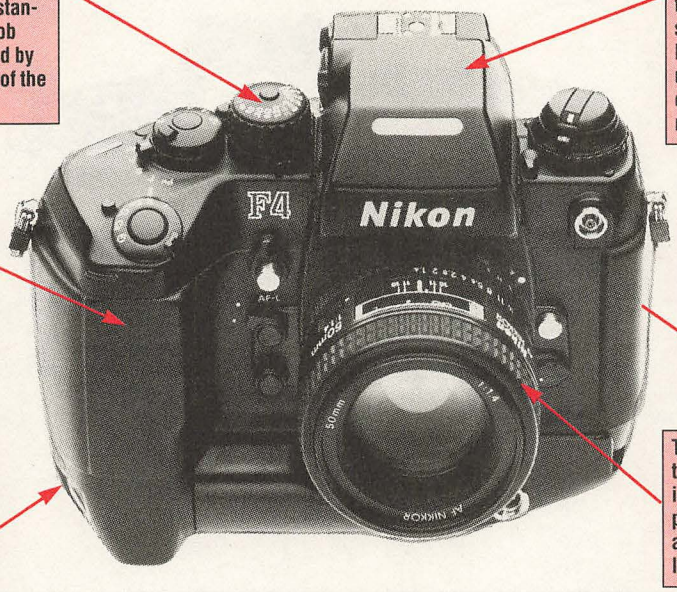
Capability ★★★★½
Convenience ★★★★½
Features ★★★★½
Overall ★★★★½

FOCUSING: AF or manual. One shot (focus priority) or continuous (shutter-release priority).
LENSES: Nikkor AF lenses in Nikon F mount. Most manual-focus Nikon-mount lenses are usable with some restrictions. Those with apertures of f/5.6 or greater can use focus indicator.
EXPOSURE SYSTEM: Standard and high-speed program AE, shutter-priority AE, aperture-priority AE, metered manual, five-segment Matrix, 60 percent centerweighted or 5 mm spotmetering. EV 0 to 21 (at ISO 100 with f/1.4 lens). Exposure compensation ±2 EV.
VIEWFINDER: Screen shows 100 percent of picture area. Standard screen has center AF brackets, circles indicating spot and centerweighted area. Illuminated LCD panels above and below image area indicate shutter speed, f-stop, AE mode, manual metering, exposure compensation, meter pattern, frame number, under/overexposure. LEDs for AF OK, other focus indications, flash-ready, flash-OK. Eyepiece diopter adjustment. Eyepiece blind.
FLASH: Silicon photodiode (SPD) for TTL AE flash in all AE modes with SB-25 and other dedicated-flash units. AE flash in all metering patterns. Variable fill-flash AE, low-speed synch, second-curtain synch. Dedicated hot shoe; PC socket.
OTHER FEATURES: Self-timer, mirror lockup; secondary, vertical shutter release. Accepts data, multifunction, and bulk-film backs; waist-level action and high-magnification finders; remote control.
BATTERIES: Six alkaline AA or nicad batteries in standard MB-21 pack (F4S), four AA batteries in MB-20 pack, or MN-20 one-piece nicad in optional Nikon MB-23 High-Speed Battery Pack.

Nikon F4S is a modern electronic camera inside. But designers have retained standard mechanical-type knob and lever controls beloved by many pros and amateurs of the so-called old school.

This is only AF SLR allowing finder interchange. Autofocus system is capable but not up to N90's. Nikon SB-24 or 25 flash unit provides much flexibility, can be operated singly or in multiples.

Body is massive, all-metal, weatherized, built to withstand rigors of pro use. If you can do without high frames-per-second advance, alternate four AA-cell MB-20 battery pack makes camera smaller, lighter.



Only AF SLR with accessory 250 exposure, bulk-film back available. F4S is more modular than any other AF SLR, allowing fast interchange of power supply, finders, data, command and bulk backs.

Very handy alternate shutter-release button for use when camera is held vertically. But if you decide to use smaller four-cell MB-20 battery pack, you lose this button as well as remote-release socket.

Thanks to the retaining of additional, older, internal mechanical couplings, Nikon F4S can provide considerable exposure automation to non-AF Nikkor lenses.

Significance: Ever since the introduction of the first Nikon F of 1959 and continuing through its successors, Nikon F2 (1971), Nikon F3 (1980), and the Nikon F4S (1988), the F series has been the choice of the majority of professional photographers.

Seldom the most featured, sleekest, smallest, or least expensive SLRs—even within the Nikon line—the rugged, full-system F cameras are nonetheless the cameras by which other pro cameras are measured.

The F4S should not be selected because of specific individual features but the sum of them, including durability, weather resistance, system availability, and longevity—at least 150,000 picture cycles as compared with the 50,000 for other Nikons and many other brand SLRs.

Features: Awesomely massive, sturdy, all-metal body; large, mechanical- camera-style control knobs and levers—no LCD panel atop body. Only AF SLR with a folded rewind crank. Quick interchange of the prism and screens. Owners will appreciate top 5.7 fps film-advance speed, five-segmented Matrix, centerweighted and spotmetering plus TTL flash-measurement ability.

Most other major features are state-of-the-art 1989: single vertical-line-sensitive AF sensor, focus tracking, single-shot focus-priority AF and continuous-advance release-priority AF, shutter- and aperture-priority autoexposure, regular and high-speed program modes, and metered manual exposure. And, of course, the incredible F lens-mount, allowing remarkable compatibility with older, non-AF Nikkor-mount lenses.

Capability: While some professional photographers did stick with their F3s (still in the line by the way) when the F4S arrived, the latter swiftly became the camera system of choice, even though there were some technical glitches in early cameras (which were ironed out). Of course, the F3 was/is reliable, too. But the F4S is far more rugged, weather-resistant, and, importantly, offers the pros a camera they can autofocus or not, as they choose. By all accounts (including ours), it's a highly competent, precise, and reliable picture maker, even under the most trying conditions.

Convenience: For anyone disliking the pushbutton controls of modern AF cameras, the traditional, well-placed, large controls of the F4S are a blessing.

While pros generally accept the largish size and heavy weight of the F4S as a matter of course, amateurs may be put off by both.

Although the single autofocus sensor operates surprisingly well in low light, users may find the area small and have some difficulty autofocusing subjects with predominantly horizontal lines.

Owners of older Nikkor lenses will appreciate their compatibility with the F4S's F mount. But more and more Nikon AF owners are deserting their manual-focus lenses for AF replacements.

Best Suited For Student, Advanced Amateur, Professional

NIKON N90

Capability ★★★★★
Convenience ★★★★★
Features ★★★★★
Overall ★★★★★

FOCUSING: AF or manual. One shot (focus or release priority) or continuous (release priority). Broad charge-coupled device (CCD) sensor with vertical cross sensor switchable to high-density cross spot only.
LENSES: Nikkor AF, AF-1 (with internal focusing motors), and AF D lenses in Nikon F bayonet lensmount; almost all manual-focusing Nikkors usable with some restrictions. Those with f/5.6 or larger aperture can use focus-aid light.
EXPOSURE SYSTEM: User-shiftable P multiprogram based on focal length plus seven Vari-Programs and provision for user-generated custom programs, shutter- and aperture priority AE, metered manual. Silicon photodiode (SPD) provides three-dimensional eight-segment Matrix metering, 75 percent centerweighted and one percent spotmetering. EV -1 to 21 (at ISO 100 with 50mm f/1.4 lens) for Matrix and centerweighted metering; EV 3 to 21 for spotmetering. Exposure compensation ±5 EV in one-third EV stops. AE bracketing with multicontrol back.
VIEWFINDER: Standard screen has wide AF brackets; circles for spot AF, centerweighted, and spotmetering; full manual-focus screen. Illuminated LCD panel below image area shows wide or spot AF area, focus indicators, shutter speed, f-stop, exposure mode, electronic analog display, exposure compensation, flash-ready and insufficient-flash LED. Eyepiece blind.
FLASH: Five-segment SPD behind rapid-return mirror reads preflash from shutter curtain and also from film during exposure with dedicated SB-25 Speedlight and D-type AF lenses. Flash AE with all metering patterns, manual flash control, 3D multisensor fill-flash, slow-speed and rear-curtain synch; red-eye reduction, high-speed flash to 1/4000 sec, exposure compensation with SB-25 Speedlight; dedicated-flash hot shoe, nondedicated threaded PC terminal.
OTHER FEATURES: Audible slow-speed warning. Accepts data and multifunction backs, provision to link with high-end Sharp Wizard Electronic Organizers to download or upload and control camera.

Long-base autofocus sensor switchable to central cross, is more advanced than on any other Nikon; it's one of best in all AF SLRs. Still, AF aid light on camera body would have been welcome.

Other Nikon flash units can work in N90's dedicated hot shoe, but pricey SB-25 is so capable and has so many features, you'll want it. Warning: The instruction book is 124 pages long!

Nikon advises use of AA alkaline batteries in handgrip, but we switched to Eveready AA-sized Energizer Hi Energy lithiums. Result? Much longer life, better performance in cold weather.

N90's electronic control buttons are a model of clarity compared to the muddle found on many other AF SLRs. They're well marked and nicely positioned.

Traditional F lensmount now transmits focusing data from new D Nikkors to N90's three-dimensional ambient light and flashmetering. Does the system work? Yes. Are older Nikkors upgradable to D? No.

Connection to Sharp Wizard organizer for uploading or downloading commands, information. You probably won't need it, but it may have much use in scientific or technical fields.

Significance: In terms of electronic control, the N90 is perhaps today's most advanced multi-featured, autofocus SLR. Having satisfied the traditionalist pro and amateur with the top-of-line, massive, knob-and-lever–operated Nikon F4S, Nikon listened to other pros and serious amateurs. They wanted a state-of-the-art AF SLR that is lighter, smaller, less expensive, but comprehensive. It had to have highly usable features. Is the N90 a pro Nikon? Nikon insists only F cameras built to withstand 150,000 exposures (as opposed to the N90's 50,000) are truly pro. Yet more and more pros are buying N90s.

Features: Wide-area, ultra-sensitive cross-field spot autofocus; spot-, centerweighted, and eight-segment exposure sensor, three-dimensional ambient light and flashmetering (with D Nikkors and SB-25 flash). Besides Nikon's shiftable standard autoexposure program mode, seven special programs are portrait, portrait with red-eye reduction, hyperfocal, landscape, silhouette, sport, and close-up. Rare feature: frame numbers visible in viewfinder.

The N90 can be connected via a Data Link to a Sharp Wizard OZ-8000 or 9000 Series organizer. Technical photo data can be stored in the organizer, commands given to the camera, camera functions changed.

Capability: Our own tests plus reports from professionals indicate the N90's segmented metering provides superior exposures under a wide variety of lighting situations. Its AF is certainly one of the most sensitive and capable in poor light. When used with superb SB-25 flash ($435), variable flash fill-in gives incredible control in eliminating unwanted shadows at close and medium range. Three-dimensional ambient and flashmetering provide excellent exposure no matter where the subject may be in the picture area.

The N90 offers very comprehensive autobracketing and multiple exposures, unfortunately only available with $254 Multi-Control Back or Data Link. We found using the high-shutter-speed flash to 1/4000 sec to be awkward, with limited range and uses. Stick to regular flash speeds.

Convenience: It's comfortable to hold if somewhat bulky (as are most AF SLRS). Controls are exceptionally well placed, easy to understand and operate. Excellent, bright, and useful viewfinder with extremely brilliant information panel that's easy to read. Efficient autofocus system. Simple-to-operate, shiftable standard program mode makes subject-specific programs seem unnecessary for knowledgeable photographers.

SB-25 flash unit's versatility (including covering wide-angle lenses to 20mm!) is outstanding. Reliance on AA-size cells for power makes battery replacement easy worldwide.

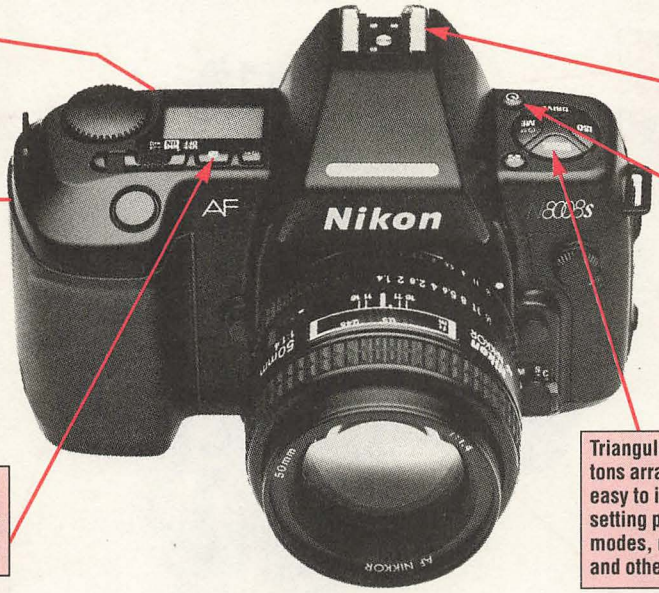
While new D lenses, SB-25 flash plus Multi Control back might add up to an exorbitant additional price to pay for full use of the N90, we still conclude that owning all is worth it.

Best Suited For Amateur, Advanced Amateur, Professional

NIKON N8008S

Capability ★★★★½
Convenience ★★★★½
Features ★★★★½
Overall ★★★★½

FOCUSING: AF or manual. One shot (focus priority) or continuous (servo) with focus tracking.
LENSES: Nikkor AF lenses in Nikon F bayonet mount. Almost all other Nikkor lenses usable, with some restrictions.
EXPOSURE SYSTEM: Dual-, normal-, and high-speed AE program; shutter-priority AE, aperture-priority AE, metered manual. Dual program adjusts shutter speed and aperture according to lens focal length. Program shift. Silicon photodiode (SPD) for five-segment Matrix metering, centerweighted metering with 75 percent emphasis in 12 mm center area, or spotmetering concentrated within a 3.5 mm circle in the viewfinder. EV 0 to 21 for Matrix and centerweighted metering; EV 4 to 21 for spotmetering. Exposure compensation ±5 EV in one-half EV stops.
VIEWFINDER: Standard screen has AF brackets, circles for spotmetering and centerweighted metering areas, full manual-focus area. Illuminated LCD panel below image area shows focus indicators, shutter speed, f-stop, AE mode, manual metering, ISO, exposure compensation, under/over exposure. Flash-ready/flash-confirmation LED.
FLASH: SPD behind rapid-return mirror for TTL AE flash in all AE modes with dedicated flash units. Flash AE with all metering patterns. Fill-flash AE, slow-speed synch, second-curtain synch. Dedicated hot shoe.
OTHER FEATURES: Audible, cancelable slow-speed warning. Accepts multifunction and databacks; remote control.



The AE lock (in back) holds exposure reading, but sliding lever operates stiffly, is tiring to hold. It's often easier just to put camera in manual-exposure mode.

While the hot shoe accepts many dedicated-flash units, the Nikon SB-25 flash has an unprecedented array of options, including control of fill-flash ratio, second-curtain synch, and strobe effect.

Using the multifunction databack, you gain additional functions, such as automatic exposure bracketing, Bulb exposure, and date imprinting.

Self-timer button allows delay of exposure from 2 to 30 seconds. It can also be set to fire two successive exposures automatically.

With the exposure-biasing button, you can set up to five steps of over- or underexposure in one-third-stop increments.

Triangular-shaped control buttons arranged in a cluster are easy to identify and access for setting program/manual modes, multiple exposure, and other functions.

Significance: Nikon never intended the N8008S to be a professional camera, having reserved that status for its F-series cameras. But once the company added spotmetering to the N8008S, the camera's practical features, convenient operation, and excellent performance quickly endeared it to advanced amateurs and professionals alike. It has the capability of doing just about everything most photographers could want without offering a plethora of esoteric features.

Features: Centerweighted metering concentrates sensitivity in a 12 mm circle, but it puts 75 percent of the emphasis in the center (75/25 weighting) rather than the more usual 60/40 weighting. The spotmeter pattern measures light in a 3.5 mm circle. Matrix metering analyses lighting information from five segments and adjusts the exposure accordingly. Program autoexposure mode "P" is normal, but PH favors high shutter speeds, and P DUAL automatically selects either normal or high speed, based on whether the lens focal length is longer or shorter than 135mm.

The TTL flash system synchs at a high of 1/250 sec; it operates in all AE modes with dedicated-flash units. With certain flash units, it offers adjustable fill-flash ratio, second-curtain synch, repeating flash. Accessories such as the multicontrol back greatly extend the camera's capabilities. The back allows up to 19 frames of exposure bracketing (from 0.3 to 2 stops in third-stop increments), trap focus, and interval timing, and it expands camera's automatic long-exposure capability from 30 sec to almost 100 hours. The button control system gathers together a cluster of space-saving triangular-shaped control buttons that sometimes perform more than one function.

Capability: The N8008S focuses with reasonable speed and accuracy even in very low light, with subjects having low contrast, and with action subjects moving at moderate speed. For most situations, the center-weighted metering provided excellent exposures. Matrix metering worked well whether the camera was held horizontally or vertically, and it did recognize and make some compensation for situations such as spotlighting or an off-center backlit subject, but these tricky lighting situations were better handled by spotmetering. The Matrix system also works with automatic fill flash, nicely balancing it with existing light.

The large-diameter high-eyepoint viewfinder allows eyeglass wearers to view the entire screen and information panel. The self-timer can be set for any delay time from 2 to 30 seconds and can be set to make two exposures consecutively. Up to nine multiple exposures are possible, but additional exposures can be added by resetting the multiple-exposure button before the ninth exposure is made.

Convenience: The camera is comfortable to hold, with most control buttons satisfactorily large, clearly marked, and easy to reach. The triangular cluster of controls is especially convenient to use. The companion SB-25 flash—an expensive ($435) unit but well worth the money—offers so many options that its instruction manual has to be studied meticulously to be fully utilized; the tendency is to leave the flash in fill-flash mode, where it does very well indeed.

The LCD panel and viewfinder are uncluttered and provide most of the necessary information. The viewfinder LCD panel is illuminated—automatically in dim light or when you press the appropriate button—but the LCD panel on the top of the camera does not light, making it difficult to set some controls in the dark without the aid of a flashlight. We found the AE lock the one control cumbersome to use. The lever moves stiffly, has to be pushed with the thumb, and can become tiring to hold in lock position after a few seconds.

OLYMPUS IS-3

UNIQUE UNRATED CAMERA

FOCUSING: AF or manual power. One shot or continuous (both focus priority). Single charge-coupled device (CCD) AF sensor.
LENS: Non-interchangeable 35–180mm f/4.5–5.6 Olympus AF zoom focusing to 47 inches, to 24 inches in macro mode. Apertures to f/22, in half stops for metered manual and aperture-priority autoexposure.
EXPOSURE SYSTEM: Standard, sports, portrait, night, and landscape autoexposure programs, aperture- and shutter-priority autoexposure, metered manual. Two-segment silicon photodiode (SPD) provides electro selective pattern (ESP) lightmetering in program modes with auto backlighting compensation. Centerweighted metering operable in aperture-, shutter-priority, and manual exposure modes. AF sensor provides 5mm spotmetering, available in all exposure modes. EV 3 to 20 (with ISO 100 film) centerweighted; EV 3 to 17 for spotmetering. Exposure compensation ±4 EV in one-third EV stops.
VIEWFINDER: Screen shows AF rectangle, spotmeter circle, panorama-area indicators. Illuminated LCD panels to right of finder screen indicate autofocus spot, macrofocus mode, shutter speed, aperture, spotmetering, flash-ready.
FLASH: Manual pop-up dual-tube flash. Flash when needed, red-eye reduction, and fill-flash modes; dedicated-flash hot shoe.
OTHER FEATURES: Built-in date-imprinting back, double exposure, and remote-release capability. AF beeper with turn-off. Multiple flash and second-curtain flash available. Optional accessories include wide-angle and teleconverters, macro converter, dedicated-flash hot-shoe mount, wireless remote-release control, panorama adapter.

Dual-tube pop-up flash has excellent angular coverage and distance reach. You can also use it together with accessory G40 flash, each aimed at a different angle.

LCD control panel at rear of camera may be largest and most easily read of any SLR. Viewfinder offers bright, crisp image. Manual power focusing is slow and indecisive in determining exact focus.

Compact, streamlined, well-designed polycarbonate body, but, save for the shutter release, placement of controls is unique to this camera. Learn to use them before you start shooting pictures.

Auto film loading is easy. Automatically set ISO film-speed range is very broad. Camera doesn't indicate whether speed has been set correctly. There is no manual ISO setting capability.

The 35–180mm lens has remarkable optical quality, autofocuses promptly even in poor light, thanks to excellent autofocus aid light. AF sensor is primarily sensitive to vertical-line subjects.

Power-zoom rocker switch operates smoothly. It doubles as power manual- focus control. But you can't manual focus and zoom manually at the same time.

Significance: Can an entire autofocus 35mm SLR system be squeezed into one compact, easily portable package and yet deliver SLR picture quality? Three camera makers tried it. Only one succeeded—Olympus. Evolving the IS-3 wasn't easy. Olympus' initial try—the IS-1, introduced in 1990—was a step in the right direction. While its 35–135mm zoom lens autofocused precisely, it was too slow, particularly for moving subjects. The IS-3 rectified this and added many more features. (Those who want just the features of the IS-1 but improved autofocus can have it in the IS-2).

The IS-3 won't satisfy an SLR enthusiast seeking ultrawide-angle and superlong tele-lens ability. But the camera has been enthusiastically received by photographers who never dreamed they could carry a sufficiently featured, potent AF SLR system in a small handbag or briefcase.

Features: What Olympus has shoehorned into the IS-3 is remarkable: a 35–180mm macro-focusing power zoom, fuzzy logic program exposure, centerweighted and spotmetering, five different autoexposure programs plus shutter- and aperture-priority autoexposure and metered manual.

Unlike most AF SLRs, the IS-3 only releases the shutter when the focus is correct—in single shot and continuous film advance and focusing. No point-and-shoot SLR this. Apertures and shutter speeds appear in the finder, while a giant LCD screen on the back gives all other pertinent data. Like many other features on the IS-3, the pop-up, dual-tube, electronic flash head is unique. As contrasted with a zoom head, the wide-angle tube provides coverage at focal lengths below 120mm, while the tele tube narrows the coverage angle for use between 120 and 180mm.

Capability: Thanks to a most sophisticated optical design using 16 elements with ED (extra low dispersion) glass in the third element, the IS-3's compact zoom lens provides unusually good optical performance. Most front-mounting tele- and wide-angle lens converters degrade images considerably. Not the accessory ones for the IS-3DLX, which performed very well.

While the AF sensor detects vertical lines primarily, the very capable AF aid light projects vertical lines on nonvertically lined subjects and even lets you autofocus on blank walls (providing ambient light isn't overpowering).

The built-in flash is surprisingly powerful, allowing proper exposure even at 40 feet with ISO 400 film when the lens is set to 35mm.

Convenience: If you've had no experience with SLRs before, you'll take to the controls of this beautiful beast quickly. Hardened SLR owners will have to learn new control tricks, but it's worth it. That Olympus made this much camera, lens, and flash into a mere handful will prove a blessing to anyone who has tried to assemble a compact workable SLR system in a hurry and failed.

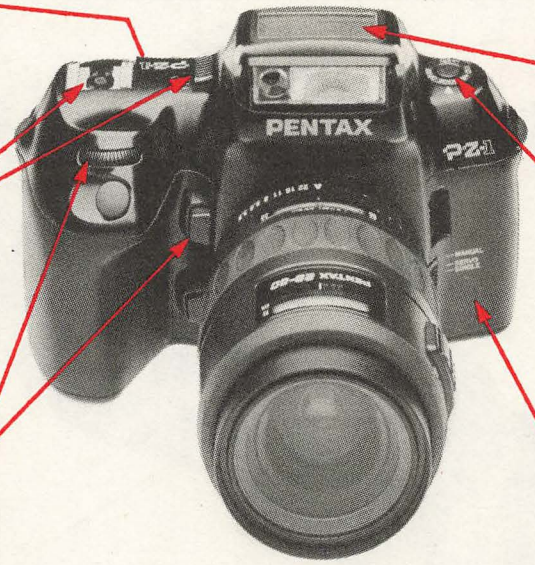
The viewfinder is surprisingly bright, the information within sparse but just what you need. Keep to autofocus. Manual focus is slow, not precise, won't let you zoom. Use only when AF is impossible (which it sometimes is with any AF SLR). And by all means, take it for a spin before you buy!

Best Suited For Advanced Amateur

PENTAX PZ-1

Capability ★★★★
Convenience ★★★★½
Features ★★★★½
Overall ★★★★½

FOCUSING: AF or manual. One-shot (focus priority) or continuous (shutter-release priority) AF. Focus-assist beam in pop-up flash head.
LENSES: Pentax lenses in Pentax KAF and KAF2 bayonet mount. Pentax Intelligent Power Zoom lenses (KAF2) for PZ-1 (and PZ-10) provide constant image-size tracking, manual override; two memory zoom positions; zooming during exposure. Non-AF K- and KA-mount lenses are usable with some limitations.
EXPOSURE SYSTEM: "Hyper Program," adjusting to lens focal length in three steps, is instantly switchable to shutter-priority or aperture-priority AE. Nonswitchable P. Depth-of-field, action programs, plus a program based on lens' MTF optical specifications. Eight-segment sensor reads multipattern, 2.5 percent spot, or centerweighted pattern. Metered manual control with autoexposure override; three-exposure autobracketing; AE lock; 2 to 9 frame multiple-exposure capability. Exposure compensation ±4 EV in one-third or one-half EV steps.
VIEWFINDER: Standard screen has central AF area brackets, full-area manual focusing. Illuminated LCD panel shows shutter speed, aperture, exposure-compensation warning, metering pattern, exposure mode, and memory lock. LEDs provide AF confirmation, flash-needed, and flash-ready indicators. Eyepiece diopter adjustment.
FLASH: Manual pop-up TTL flash covers angle of 35mm lens. Dedicated hot shoe.
OTHER FEATURES: Depth-of-field preview; interchangeable viewing screens; provision for remote release; 2 or 12 second self-timer can make three continuous exposures; built-in interval timer, 10 sec to 24 hours; 18 special user-selectable functions change operational features.



Thumbs up! Aperture-priority dial, plus buttons for spot-metering, meter lock, exposure compensation, and interactive function (IF) are conveniently placed on back of camera.

LCD panel is angled toward user to speed viewing information—and it can be illuminated. Pop-up flash with AF focus-assist beam covers only down to 35mm angle.

You can power-on in a hurry with the easy access, three-position on/off and program-setting switch. Dedicated hot shoe (shown without slide cover) is placed to allow pop-up flash to work simultaneously with dedicated-flash unit.

Design of mode-setting button and dial simplifies setting all metering functions, autowind modes, manual ISO settings, and any of the 18 custom programmable functions (PF).

Easy-to-reach control dial above shutter release sets shutter speed and metering modes, but it takes dexterity to operate depth-of-field preview button (next to lens) with your index finger.

Black matte hybrid metal and polycarbonate camera body is solid and ergonomically designed. Unfortunately, like many other SLRs, the PZ-1 lacks a PC terminal.

Significance: As the successor to the well-regarded Pentax SF-1n, the Pentax PZ-1 continues the tradition of emphasizing well-integrated, friendly camera design over cutting-edge professional innovation, offering a wide array of distinctive and advanced features. The ease with which you can jump from full manual operation to Hyper Program and back again is one of the special features distinguishing the PZ-1 from most competitors. It's the first camera to incorporate exposure-latitude information (available in a film's DX coding) and a lens' MTF specifications into a program-exposure function.

While the PZ-1 can't match the ruggedness of top pro cameras—for instance, Nikon's F4S or the Canon EOS-1—it does have many features these cameras lack. The PZ-1 can use older Pentax lenses, and even the new power zoom lenses made specifically for the PZ-1 and PZ-10 can be used on older Pentax bayonet-mount cameras, albeit with fewer features.

Features: Although power zoom lenses have been available for Canon EOS and Minolta xi cameras, only the Pentax power zoom lenses offer two focal-length memory settings, allowing you to automatically return to chosen focal lengths. The PZ-1 also provides zooming during exposure, image-size tracking, and immediate switching from manual to programmed autoexposure.

The PZ-1's 18 custom functions enable you to leave the film leader in or out, shift exposure compensation and auto-bracketing increments, or even set an exposure program based on an FA lens' optimum modulation transfer function (MTF) characteristics. Essentially, this program stops down most lenses two to three stops to an aperture that's closer to optimal while maintaining proper exposure with shutter speed. Pentax provides you with a wallet-sized, weather-resistant folding card with an index of all PF functions.

Capability: The PZ-1's multipattern TTL meter does particularly well, ranking with the best of this type. Our exposures with fussy, slow slide films in backlighting, sidelighting, and strong spotlighting were consistently accurate. Shutter speeds were very accurate up to 1/2000 sec.

We found that the PZ-1 can focus in surprisingly low as well as high light levels, as long as the subject has vertical detail with some contrast. With very low contrast, the AF may hunt. Overall, depending on lighting and detail, the PZ-1's autofocus ability ranges from adequate to very good.

The three-speed zoom motors of the PZ-1 power zoom lenses are adequate for most situations. Zoom memory is a clever touch, but in practice we found the power zoom is so fast we didn't need to rely on the zoom memory (whose activating button is harder to find than the zoom ring).

The built-in flash is supposedly limited to covering a 35mm lens, but we found negligible corner and edge light falloff in slides shot with a 28mm lens.

Convenience: While the PZ-1 is a largish camera in both dimension and heft, it balances comfortably in your hands, thanks to a large, rounded grip and contoured thumb rest. The control cluster, consisting of four push-buttons and two dials, is within easy reach of your thumb or index finger. These controls can make virtually every adjustment needed when shooting pictures, except for operating the zoom.

The illuminated viewfinder display provides shutter, aperture, focus-verification, and flash symbols, but exposure compensation is limited to a ± warning.

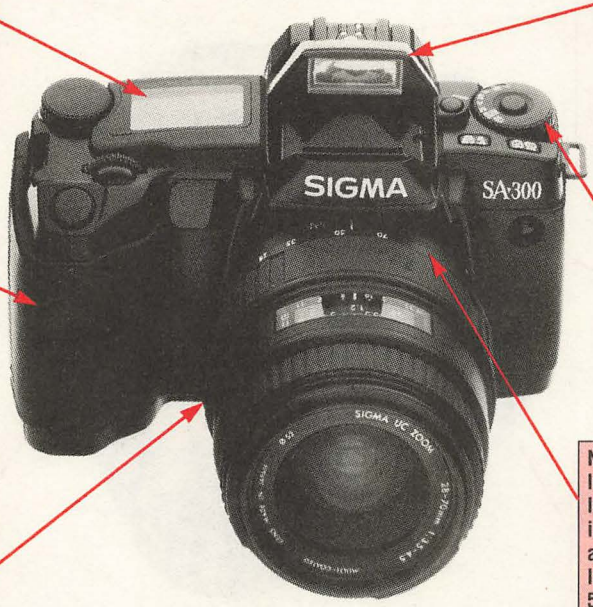
Special kudos go to the PZ-1's Hyper Program, which instantly allows you to switch from program to either aperture- or shutter-priority autoexposure. Also, the PZ-1 has a remarkable self-timer that can be set to 2 or 12 seconds, the latter with the ability to take a single or three successive photos.

It's attention to user-friendly details like this one that makes the PZ-1 a top choice.

SIGMA SA-300

PROTO. UNRATED TYPE

FOCUSING: AF or manual. Choice of one-shot focus priority or continuous AF with shutter-release priority, plus mode allowing camera to switch depending on subject motion. Single charge-coupled device (CCD) sensor, sensitive primarily to vertical lines.
LENSES: Sigma AF lenses in Sigma SA bayonet mount.
EXPOSURE SYSTEM: Full auto program, user shiftable program, shutter- and aperture-priority AF, metered manual. Eleven-segment evaluative, centerweighted or spot-metering. EV -1 to 20 (at ISO 100 with a 50mm f/1.4 lens). Exposure compensation ±2 EV in half stops. Three-shot autobracketing ±2 EV in half stops.
VIEWFINDER: AF brackets, circles for spot and centerweighted metering, panorama framelines, full manual-focus area. Illuminated LCD panel below image area shows flash-ready and OK, focus indicator, shutter speed, aperture and analog metering scale.
FLASH: Manual pop-up flash with red-eye reduction provision covers angle of 28mm lens. Fill flash, slow-speed synch. Dedicated hot shoe. Sigma ED-430 flash ($338) can be fired wirelessly off camera in any of three channels.
OTHER FEATURES: Built-in data-back, mirror lockup, wireless remote release.



Extremely bright LCD in finder. Use of pentamirror rather than pentaprism further lightens camera but (in preproduction sample) delivered some light loss, limited magnification.

Manual pop-up flash covers 28mm lens angle, allows slow synch speed, flash-fill and has red-eye reduction. Accessory Sigma ED-430 flash can operate off camera by wireless control.

Lightweight, all-polycarbonate body has highly grippable ZEN exterior similar to that on Sigma lenses.

Basic settings made by mode dial on left side of camera are easy to figure out. You'll need a bit more study to master bracketing, remote control, off-camera flash-channel selection, but should be no problem.

Mirror lockup, an uncommon control, is welcome. Newer cameras will be able to release shutter with mirror up via inexpensive, cordless remote control, an excellent feature.

New, Sigma SA stainless steel lensmount accepts only Sigma lenses. Large diameter of opening said to make future large-aperture and tele lenses less likely to vignette. No high-speed 50mm lenses available yet.

Significance: A major independent lensmaker for many years, Sigma had long wished to create a unique SLR bearing the company's name. Some years ago, Sigma did sell an SLR with K mount, made principally with Ricoh parts. The SA-300, however, is a completely new, all-Sigma design with the first new SLR lensmount in many years.

While offering traditional AF SLR features, it also provides others usually found only on more expensive AF SLR models and some that are unique.

Sometime in the future, Sigma plans a less expensive bare-bones AF SLR based on the SA-300 and later may offer upgraded models as well.

Regrettably, we have been able to examine only a preproduction sample Sigma SA-300 and, therefore, could not put it through our star-rating examination.

Features: You can divide them in three catagories: expected, surprising (in this price category), and unique. Expected: three autofocus modes, single and continuous advance, all-automatic and shiftable program plus shutter- and aperture-priority auto-exposure, plus metered manual exposure. Surprising: segmented, centerweighted *and* spot-meter exposure, built-in data-back, mirror lockup, remote cordless release and off-camera flash, depth-of-field preview, illuminated LCD panel, panorama provision. Unique: 11-segment, 8-zone evaluative metering, grippable ZEN finish, extralarge lensmount with inner and outer bayonets.

Capability: Since we only examined a preproduction model, we could not judge capability. We could only predict, assuming that all features operated as the designers planned. Evaluating some major areas, such as autofocusing speed and precision, viewfinder brightness and accuracy of metering, must await a test of a production camera.

With all systems go, the Sigma SA-300 should be a potent picture-taker. We'll do a complete test on the SA-300 as soon as we are assured that we have a final model, actually in production.

Convenience: Small, light (for an AF SLR), the SA-300 body's ZEN finish proves easy to grasp. The view through the finder seemed slightly dark on our preproduction sample but may be improved in production. Finder LCD information panel is bright and easy to see.

On the outside, the left-side mode-control dial is well marked, understandable, and simple to set. Brilliantly lit LCD panel atop camera is very welcome when shooting in low light, but turning it on by pressing the exposure-compensation/drive-mode button and the flash-mode metering button simultaneously is somewhat awkward. Right-side horizontal aperture-control dial and vertical shutter dial are well knurled, provide quick override of program when wanted, but you must move your fingers from the best camera-holding position to operate the dials.

High marks to Sigma for inclusion of many useful features often absent from AF SLRs: built-in wireless remote-release capability, depth-of-field preview, mirror lockup, data-imprinting back.

Inability to use any lenses but Sigma AF may prove limiting to some users. Example: no 50mm f/1.4 to f/2 lenses at present.

Best Suited For Beginner

Capability ★★★
Convenience ★★★★
Features ★★★
Overall ★★★½

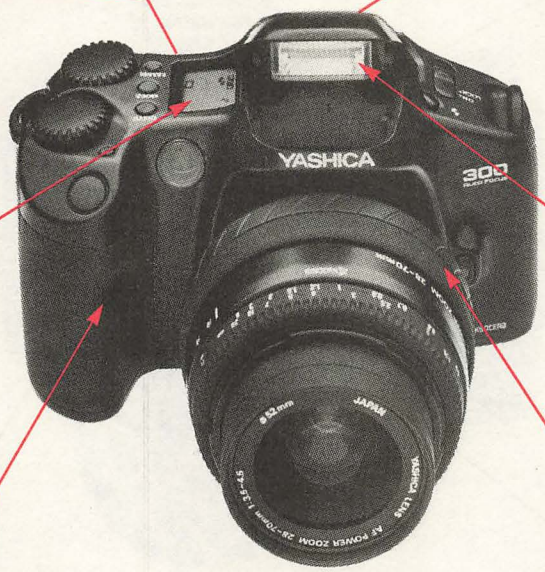
YASHICA 300 AF

FOCUSING: AF or manual. Single shot (focus priority) or continuous advance (shutter-release priority), trap-focus ability, focus-range selector; single charge-coupled device (CCD) sensor sensitive primarily to vertical lines.
LENSES: Yashica AF lenses or Yashica/Contax manual-focus lenses when using optional 1.6X autofocus converter.

EXPOSURE SYSTEM: Manually shiftable AE program with automatic shift depending on lens focal length, aperture- and shutter-priority AE, metered manual control. Centerweighted metering silicon photodiode (SPD) with automatic backlight compensation. EV 1 to 19 (at ISO 100 with 50mm f/1.8 lens). Exposure compensation ±2 EV in one-half stops.

VIEWFINDER: Standard screen has AF brackets, panorama frame, LEDs for camera-shake warning, flash-ready, warning for out-of-flash range, program-mode indicator, focus, exposure compensation indicator, over/underexposure warning, manual exposure metering.
FLASH: Manual pop-up distance-controlled flash covers 35mm lens angle. Dedicated non-TTL hot shoe.

OTHER FEATURES: Provision for power zoom lenses and databack; panorama adapter (included) housed inside camera back.



Unique panorama adapter nestles beneath clip inside camera back. It can only be inserted or removed before film is loaded. Warning: Fasten under clip carefully or adapter gets lost!

Minimal information in finder using LEDs (no LCD panel) is similar to that in point-and-shoot cameras. It's enough for snapshooters.

LCD atop camera provides much info not found in finder: shutter speeds, aperture, drive modes, etc.

Manually operated pop-up flash and dedicated hot shoe have no provision for TTL metering. Instead, they use camera-to-subject distance as focused by lens. Bad point? No. (Read text below).

Compact, easy-to-hold, all-polycarbonate body has extremely convenient, well-marked, minimal controls.

Polycarbonate lensmount (similar to Canon Rebel SLRs) is OK for users who don't interchange lenses constantly. Provision for using power zoom lenses.

Significance Although Yashica did produce the intriguing, advanced 230-AF autofocus SLR in 1987, the company obviously has now decided to compete in a less volatile area with fewer competitors: the beginner-snapshooter market.

The 300 Auto Focus announced in 1992 succeeds the previous year's 230-AF Super, Yashica's first venture into the simpler, lower-priced, lower-featured marketplace.

The 300 Auto Focus retains most of the 230-AF Super's features but provides vastly simplified controls that are easier to operate, a furnished panorama adapter, and provision for power zoom lenses. The body is now all-polycarbonate, though, including the lensmount. And gone is the provision for remote release.

Features: The Yashica 300 Auto Focus camera's principal claim to fame is small size plus simplicity of controls and operation, even for tyros. Call it a plain-vanilla, but the Yashica 300 Auto Focus does have a few unique features not found in other AF SLRs, such as an on-board panorama adapter and an in-camera focusing-range selector.

Essentials are there, as indicated by the listed specifications of the autofocus, drive, and exposure modes. Beginners and snapshooters can do without the absent segmented metering and spot-metering. A more advanced AF sensor system would have been appreciated, but no other entry-level AF SLR has one either.

While advanced amateurs would find the lack of shutter speed and aperture viewfinder information frustrating, it is available atop the camera on the LCD panel.

Capability: The camera does turn out satisfactorily exposed and focused pictures. While the AF sensor is sensitive only to vertical lines in subjects, the AF aid light helps out, though its range is limited and not too effective in bright light. The lensmount is plastic but should suffice for nonadvanced amateurs who don't change lenses very often. (Canon Rebel cameras also have all-plastic lensmounts.)

Autofocus speed is adequate but not fast. Non-TTL flash based on distance can provide better exposure for off-center, extremely bright, or dark subjects and does allow a flash-distance check before exposure. Flash recycling is on the slow side.

Snapshooters probably won't be affected by the limited choice of interchangeable AF lenses. None are available over 300mm.

Convenience: No other autofocus single-lens reflex is as easy to hold and simple to operate. Control placement is ideal with no need to hold down one control while pushing something else.

Trap focus, a focusing-range selector (or more correctly, limiter), and the panoramic adapter are nice but nonessential features that tyros may wish to try out.

Owners seeking the lens-interchange advantage of an AF SLR but the operating simplicity of a point-and shoot should find this camera nearly ideal.

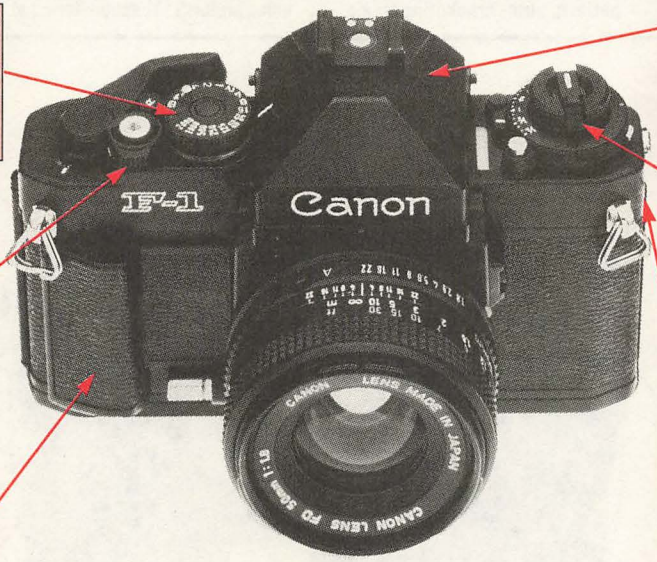
Snapshooters ready to upgrade their standing and learn more about photography will discover the LCD info panel does have the essential information.

Best Suited For Student, Advanced Amateur, Professional

CANON F-1

Capability ★★★½
Convenience ★★★½
Features ★★★
Overall ★★★½

FOCUSING: Manual.
LENSES: FD lenses in breech/bayonet mount. Older FL lenses allow stop-down AE or manual metering.
EXPOSURE SYSTEM: Manual (match-needle) or stop-down metering with standard Eye-Level Finder FN. Aperture-priority AE with optional AE Finder FN; shutter-priority AE with both AE Finder FN and motor drive or motor winder. Silicon photodiode (SPD) cell reads center-weighted average, 12 percent center area, or 3 percent spot, depending on beamsplitter pattern found in optional focusing screens. Metering level EV -1 to 20 (at ISO 100, with f/1.4 lens). Exposure compensation ±2 EV in one-third increments.
VIEWFINDER: Standard screen has central split-image rangefinder, microprism collar, full-focus outer area. Bulb-type illuminator for f-stop, shutter-speed scales. Eyepiece blind, diopter adjustment.
FLASH: Dedicated hot shoe for Canon Speedlites; X-synch at 1/90 sec; threaded PC terminal.
OTHER FEATURES: Mechanically controlled shutter speeds from 1/90 (flash synch) to 1/2000 sec (plus Bulb). Audible self-timer. Accessories include motor drives, databacks, wireless remote, and bulk-film back. Shutter priority available with optional motor drive.



Camera controls don't get much simpler, or more rugged. Knurled shutter-speed knob also turns on aperture-priority AE when used with AE Finder FN (not shown but we recommend it).

Film rewind button located behind the self-timer/lock lever doubles as a multi-exposure switch. Buttons on sides of viewfinder facilitate prism replacement or screen change.

For full mechanical shutter operation, you must remove battery (behind pushbutton-released finger grip.) Depth-of-field preview switch below lens is easily engaged.

The removable finder has a dedicated hot shoe. The finder provides diopter adjustment, an eyepiece shutter for time exposures, and a window that allows ambient light to illuminate viewfinder information.

Two safety locks protect the rewind crank: The first prevents the camera back from jarring open; the other, of questionable value, prevents the film crank from engaging.

PC terminal is awkwardly placed in a vulnerable spot. Behind the crank (not shown) is a control knob to turn on the viewfinder light and set metering duration.

Significance: Originally introduced in 1971, the F-1 was the first Canon camera to seriously challenge the pro Nikon F-2. With major improvements in 1976 and 1981, the current body is the third camera to bear the same F-1 designation. The F-1's overall simplicity of operation, new lenses, rugged construction, and modular approach to improved performance have resulted in a good following among pro photographers. While the basic F-1 lacks some of the features found in the most modern autofocus pro cameras—such as built-in winder, spotmetering, or aperture and shutter priority—these features and many more can be added via accessories to suit individual preferences and shooting assignments. It's the F-1's ability to adapt itself, its reputation for ruggedness, durability, and wide range of mechanical shutter speeds that keep it on our list of top cameras.

Features: Behind the secure trappings of an all-metal body lies another reason for the F-1's continued success—its hybrid electro/mechanical shutter and exposure system. The body, right out of the box, contains all the necessary curcuitry for match-needle metering at electronically governed speeds of 8 to 1/2000 sec. Should the battery die—and you're without a replacement—the F-1 will still operate mechanically from 1/90 sec (flash synch) to 1/2000 sec. A useful feature.

The sturdy metal body, weatherproof seals, and locking controls of the F-1 are among its stand-out features. A wide choice of focus screens are available with three beamsplitter-controlled metering patterns—3 percent central spot, 12 percent center rectangle, and standard center-bottom weighted.

The F-1 comes with the Eye-Level Finder FN, which allows manual match-needle operation or aperture-priority metering in automode. Replace it with the optional AE Finder FN, and shutter speed and aperture information appear in the viewfinder.

The viewfinder displays a flash-ready symbol, and several dedicated flash units (Canon and others) interface with the F-1. Nondedicated flash can be fired using threaded PC connection.

Capability: The materials used, general level of finish, and operating feel of the F-1 are first-rate. The mechanical movements are smooth and positive, and the shutter and mirror are relatively quiet. The lensmount is solid and well designed, and stop-down metering—useful with mirror lenses, microscopes, bellows, and other attachments—is easy using the strategically placed depth-of-field preview switch. We found the SPD meter to be very accurate. The available viewfinders (brighter than most found on autofocus cameras) and variety of screens make manual focusing a snap. The low-power viewfinder light works well in dim conditions, while the diffuser-covered light window provides adequate illumination for normally lit scenes.

Electronically controlled shutter speeds below 1/500 sec are fairly accurate, but tests show higher speeds may vary up to one-half stop. Using automode in aperture priority or shutter priority limits the highest shutter speed to 1/1000 sec. The optional AE Finder FN and motor drive improve the F-1's ability to operate in very cold conditions (the motor drive's batteries, which also power the camera, last longer, while the AE Finder FN displays more useful data in viewfinder.)

Convenience: While heavy for its medium size, the F-1 is beautifully balanced, and most controls are intuitively located. The added weight of an optional motor drive or winder is nearly offset by improved mechanical performance and increased battery life.

The F-1's SPD meter has three methods of operation. "Normal" activates it only when the shutter button is depressed halfway, minimizing battery drain. "Hold" leaves the meter on for 16 seconds, freeing the right hand for other duties. "Light" turns on a small built-in bulb to illuminate the meter display for the 16-second on period.

The optional AE Finder FN provides easily readable aperture and shutter speed info when the camera is set to aperture-priority AE. The AE Motor Drive or Power Winder FN provides power wind/rewind and shutter-priority AE, but changing screens to change metering patterns is very inconvenient.

With its ability to operate without batteries, or under environmental conditions that might fry or drown most of the latest hi-tech electronic auto-everything cameras, the F-1 lets pro photographers spend time looking through a lens rather than through a camera manual.

Best Suited For Advanced Amateur, Professional

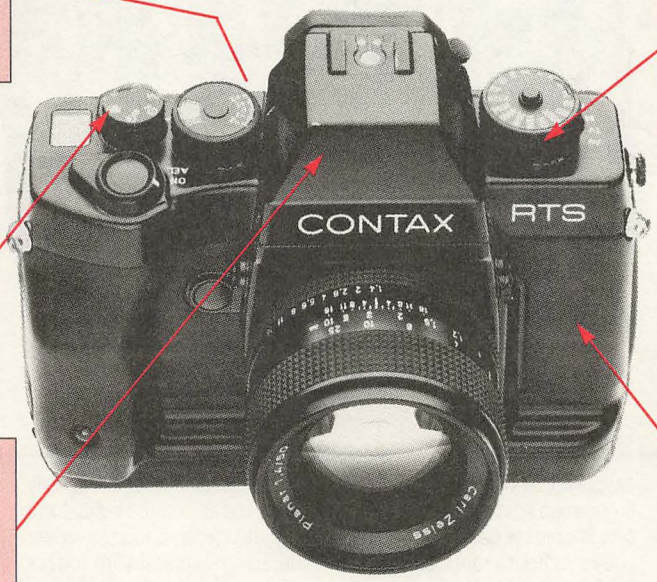
CONTAX RTS III

Capablity ★★★★½
Convenience ★★★★½
Features ★★★★
Overall ★★★★

FOCUSING: Manual.
LENSES: Carl Zeiss T* lenses in Contax MM mount; other Contax/Yashica ML lenses for aperture-priority AE or for manual exposure.
EXPOSURE SYSTEM: Shutter-priority AE, aperture-priority AE, metered manual. Silicon photodiode (SPD) on pentaprism for centerweighted readings EV 0 to 21; SPD below mirror for spot readings of 3 mm center area EV 3 to 21 (at ISO 100 with f/1.4 lens). Exposure compensation ±2 EV in one-third EV stops.
VIEWFINDER: Standard screen has central split-image rangefinder, microprism collar, full-focusing outer area. Illuminated horizontal LCD panel below image area shows frame counter, aperture, exposure-compensation warning, metering pattern, auto-bracketing frame, dedicated flash-ready, flash over/underexposure; pre-exposure flash indicates exposure-metering deviation for nondedicated units. Illuminated LCD panel at right of finder shows shutter speed, over/underexposure, frame counter, autobracketing control; eyepiece blind and diopter correction.
FLASH: SPD in mirror box for off-the-film TTL flash with dedicated units; preflash TTL spotmetering at stop-down aperture for dedicated, nondedicated, or studio-flash units; second-curtain synch. Dedicated hot shoe; PC terminal.
OTHER FEATURES: Ceramic film pressure plate with vacuum film flattener; horizontal and vertical shutter releases; three-step autobracketing in AE and manual modes; built-in data imprinting between frames.

Vacuum-operated ceramic pressure plate (on back) is a technological *tour de force*. Does it keep film flatter than a conventional pressure plate? Our tests so far are inconclusive.

Locking exposure-mode tab has clearly labeled settings for aperture- and shutter-priority AE, manual, and B. Adjacent big, legible shutter dial tops out at 1/8000 sec, has X-synch settings at 1/125 and 1/250 sec.



Drive-mode dial provides convenient control of film-wind modes and speeds, self-timer settings, and multi-exposures. Below it is ingenious preflash switch that gives TTL flashmeter readings in finder (see text below for details).

Massive, professionally featured, all-metal body is comfortable to hold, has good separation of functions, logical controls, multi-exposure modes, choice of meter patterns, sophisticated flash system, motorized film handling—everything but autofocus. It's expensive!

Pro-oriented features include 100 percent coverage finder with excellent, comprehensive, illuminated-finder readouts, mirror lockup, threaded PC contact. Power choice: Six AAs or 6v 2CR5 battery.

Significance: Who would have imagined that the proud name, quality, and tradition of the German-made Zeiss Contax rangefinder cameras would be continued in a range of SLR cameras made in Japan by Yashica? But this has happened. Beginning in 1975 with the Contax RTS, continuing with the RTS II (1980), and now in the impressively large, solid, pro-oriented RTS III, Contax lives. But all is not of Japanese origin. While the actual agreement remains cloudy as to how much of a hand German engineers have had in the camera features, the body is of Porsche design and cosmetics, and the preferred lenses are Zeiss, some made in Germany, some in Japan, under license by Yashica.

Features: The vacuum pressure plate grabs your attention, but of perhaps greater interest to serious photographers is the RTS III's preflash spotmetering system, which allows you to take TTL flash-exposure readings at working aperture with any flash, be it shoe-mount, dedicated, or multihead studio outfit, via bargraph-type LCD readouts in the finder that indicate the optimum flash aperture.

Other key features, including true (3 mm center area) spotmetering capability, three-step autobracketing, and built-in data imprinting, round out the package nicely. What's missing? Programmed autoexposure, multipattern metering, and autofocus. However, in shutter-priority mode, shutter speeds will shift up or down automatically to give you the correct exposure.

Capability: While the Contax system is not nearly as extensive as other SLR lines, what's there—particularly the superlative Carl Zeiss T* lenses—is very good, indeed. Yashica doesn't offer any professional flash units, but others will work fine albeit without second-curtain synch.

As far as on-film performance is concerned, the RTS III acquits itself admirably, delivering a high percentage of sharp, well-exposed pictures under a variety of conditions, especially in autoflash and spotmetering modes. It has established a good record for reliability and durability.

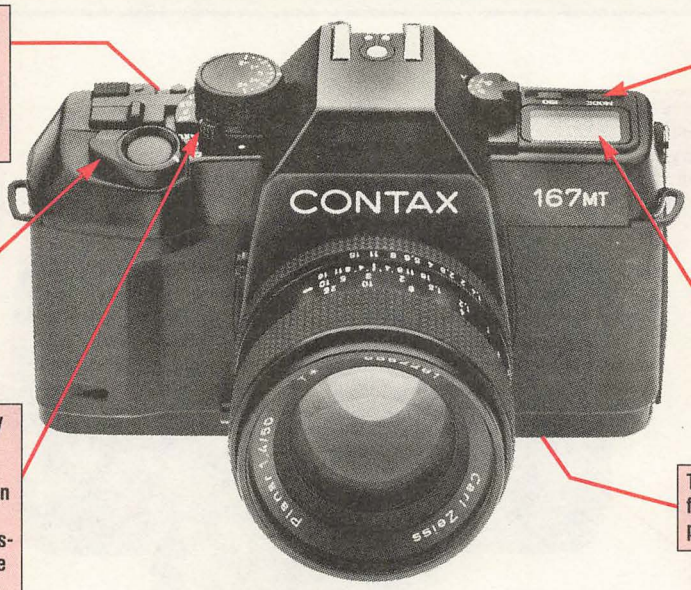
Convenience: Although it's definitely on the large, heavy side, the RTS III handles very well, feels comfortable and solid during all-day shooting, loads, rewinds, and unloads easily, and has logical, simple, and (for the most part) well-labeled controls. The commendably bright and contrasty viewfinder with very good central focusing aids is one of the best in a manual-focus SLR. Outstanding also are the horizontal and vertical viewfinder-information panels, which feature easy-to-read white numerals against a blue background.

Best Suited For Student, Amateur, Advanced Amateur

CONTAX 167MT

Capablity ★★★½
Convenience ★★★★
Features ★★★
Overall ★★★½

FOCUSING: Manual.
LENSES: Carl Zeiss T* lenses in Contax MM bayonet mount; other Contax/Yashica ML lenses for aperture priority or manual exposure.
EXPOSURE SYSTEM: Standard, high-speed and low-speed program AE, aperture-priority AE, shutter-priority AE with safety shift, metered manual. Three-shot AE bracketing in ½, 1, or 1½ EV increments; exposure compensation ±2 EV in one-third EV increments. Centerweighted reading or spotmetering with AE lock.
VIEWFINDER: Standard screen has central split-image rangefinder, microprism collar with spotmeter-area indication, full-focusing outer area. Automatically illuminated LCD above image area shows f-stop, shutter speed, exposure mode, frame number, flash data.
FLASH: TTL flash AE with dedicated units; dedicated hot shoe; PC socket.
OTHER FEATURES: Accepts data-back.



Clever magnetically controlled film-advance indicator on camera back provides proof positive of proper loading. Indicator also shows when film is rewinding.

Single lever surrounding soft, electronic shutter release turns camera on or off, lets you select metering mode or AE lock. Viewfinder symbols show settings, so you needn't take your eye from finder at critical moments.

Autobracketing lever is wisely placed below exposure-compensation dial. Operation is simple, but settings depend on current mode, thus reading scale can be somewhat confusing. Spend some time with the manual—it's worth it!

Press and hold mode switch, then toggle selector bar (behind shutter release) to select manual, aperture-preferred AE, shutter-preferred AE, or one of three exposure programs.

LCD Panel shows all: modes, shutter and aperture settings, and frame number. Frame numbers blink to show which frame in bracket is next.

Tripod socket on bottom is far from center. Off-axis position is poor choice, but body is solid.

Significance: Introduced in 1982 as a multimode, upper-middle-level companion to the then top-of-the-line Contax RTS II, the Contax 167MT was the first SLR to provide built-in autobracketing and a frame counter in the finder, two features that helped it gain a foothold among serious amateur photographers and pros using the Contax system. Today, autobracketing is a feature present in many top SLRs, but building it in was an audacious move a decade ago, when many felt it would be interpreted as a sign that the camera's metering system might not be up to snuff.

Although the 167's controls are arrayed somewhat unconventionally, they are beautifully integrated into a handsome and functional package that has stood the test of time. The sleek, well-balanced 167 is definitely not an inexpensive camera, but it is priced substantially below the current Contax flagship, the RTS III. That, and the fact it accepts the full range of Zeiss and Yashica/Contax-mount lenses, provides full exposure automation with the latest ones and a choice of modes and meter patterns, have established it as a second-tier classic.

Features: The 167MT's basic features include a good choice of exposure modes, spot- or centerweighted metering patterns, and single-frame or continuous advance to 3 frames per second. The only place this manual-focusing SLR really shows its age is in its lack of multipattern metering. Offsetting this are its built-in, three-step autobracketing in AE modes, and two frame counters, one in the finder, the other in the LCD top panel—a combo few of the latest SLRs can match.

The 167MT also abounds in many little niceties that show it was designed by photographers, not just engineers. A clever magnetic film-wind indicator on the back verifies proper loading, advance, and rewind. The body includes a threaded PC outlet, electronic-release socket, depth-of-field preview, and AE lock. In shutter-priority mode, there's a safety shift, which automatically switches to a faster or slower shutter speed than the one you've set if proper exposure requires an aperture that's unavailable. You also have a choice of three autoexposure programs—standard; high, which favors faster shutter speeds for stopping action; or low, which is biased toward giving greater depth of field.

Capability: The 167MT provides commendable exposure accuracy as long as you set your metering modes intelligently. We like the fact that all exposure modes work with either centerweighted averaging or spotmetering, set via the shutter-release-collar tab. The viewfinder is bright and contrasty with very good central-focusing aids—the microprism circle corresponds to the spot-metering area, making it particularly easy for knowlegeable photographers to meter precisely.

The 167's unobtrusive finder LCD readouts include shutter speed, aperture, and frame number. Set the autobracketing control and the frame digits flash sequentially as you run through the three-step bracketing sequence—a real plus. Being able to bracket in single-frame or continuous mode is also useful.

Obviously, one of the main attractions of the Contax system, and of the 167MT, is its reasonably extensive range of excellent (and high-priced!) Carl Zeiss T* lenses; though users of this camera not having such deep pockets can also use Yashica ML lenses and independently made optics in Y/C mount, albeit without full exposure automation.

Convenience: Despite its unconventional controls, this nicely contoured, comfortable, well-balanced camera is easy to understand and operate. We especially liked its handy right-hand grip and its softish rubberized outer covering. All controls are well separated by function and clearly labeled, with the exception of the mode-change switch whose functions are easily learned.

Autobracketing, a complex procedure on some SLRs, is simplicity itself. Just select the aperture-or shutter-priorty mode, set the bracketing control to an EV interval other than zero, and press the shutter release three times or hold it in, depending on whether you're in single- or continuous-framing mode.

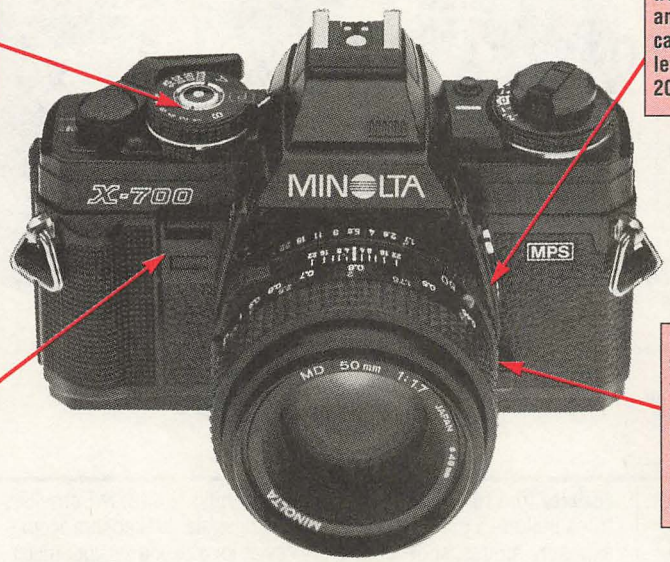
Criticisms? A couple of minor ones. The depth-of-field preview button's fairly stiff and sharpended, and the easy-to-load battery compartment on the bottom takes four AAA cells, which may not be easy to find in the boondocks on a Sunday. However, the smaller cells do help keep the 167's body nice and compact, so it's a trade-off.

Best Suited For Student, Amateur

MINOLTA X-700

Capablity ★★★
Convenience ★★★★
Features ★★½
Overall ★★★

FOCUSING: Manual.
LENSES: Minolta MD and MC Rokkor lenses in Minolta bayonet mount. MC Rokkor lenses for nonprogram modes.
EXPOSURE SYSTEM: Program AE, aperture-priority AE, metered manual. EV 1 to 18 (at ISO 100 with f/1.4 lens). Film-speed range ISO 25–1600.
VIEWFINDER: Standard screen has central split-image rangefinder, microprism collar, full-focusing outer area. LED display to right of image area shows shutter speed, exposure mode, over/underexposure, exposure compensation, flash-ready, flash OK.
FLASH: Separate silicon photodiode (SPD) in mirror box for TTL flash AE with 280PX and other dedicated units. Dedicated hot shoe; PC socket; fill flash.
OTHER FEATURES: film-box memo holder, piezoelectric beeper. Accepts interchangeable focusing screens, wireless remote controller, power grip, multifunction databack.



Shutter-release button, located in middle of the shutter-speed dial, is large, smooth working, and does not trip unexpectedly when you partially depress it to take a meter reading.

Cable-release socket accepts standard cable release, electronic release, or cable from an infrared receiver placed in camera's hot shoe; IR release lets you activate camera from 200 feet away.

Pull up the combination self-timer/exposure-hold button and it readies the camera for self-timed pictures; push it down and it locks in the exposure setting while you hold it.

Protruding depth-of-field preview button is easy to locate with camera up to your eye; stopped-down lens gives brighter-than-usual image. Depth-of-field control works in aperture-priority and manual-exposure modes.

Significance: The Minolta X-700 has been in production since 1981, an extraordinarily long time considering the rapid obsolescence of other SLRs. There must be a reason. Minolta has used the same basic lensmount since 1958, and the company has committed itself to bringing out new lenses for this mount. With the X-700, photographers have an extremely wide selection of lenses. The X-700 is perhaps the only amateur-oriented manual camera that provides a complete system, with accessories and attachments, such as control back, power drives, and interchangeable focusing screens. It does offer automatic exposure with program and aperture-priority modes.

Features While a silicon photodiode (SPD) in the prism housing measures a centerweighted pattern in all exposure modes, the X700's dual metering system is unusual. The meter makes two readings when an MD lens is on the camera—one at full aperture when you partially depress the shutter release, a second at the shooting aperture, just before exposure. For flash photography with a dedicated unit, the main SPD measures ambient light; then a secondary SPD reads and adjusts the actual flash duration. You have a choice of nine Acute Matte focusing screens, which must be installed at an authorized Minolta service center.

Accessories include not only a simple, nonelectronic cable release, but also 20-inch and 16-foot electronic remote cords, plus an infrared, wireless remote-control transmitter and receiver. When used with extra receivers, the three-channel transmitter can fire up to three cameras independently or an unlimited number simultaneously.

Capability: The X-700's autoexposure program works well and is enhanced by the dual readings made by the meter. This shooting-aperture reading increases the exposure success rate by compensating for late changes in light conditions and lenses that fail to close down precisely to the expected aperture. The autoexposure program sets both aperture and shutter speed, somewhat favoring the higher shutter speeds. This gives you an edge in capturing fast-moving action. If lighting conditions do not allow it to set a shutter speed sufficiently fast to prevent camera shake (when you are in program or aperture-priority mode), the beeper will warn you (but you can turn it off). Besides providing straight flash shots, the flash system balances flash-illuminated subjects nicely with the ambient background.

Convenience: The controls on the X-700 work smoothly and are of adequate size to operate easily, even with gloved hands. The image in the viewfinder is contrasty, making the lens easy to focus. The combination self-timer/exposure-hold lever on the front is a particularly neat piece of ergonomic design. When shooting in an automatic-exposure mode, push the lever down and the settings are locked in until the lever is release. Lift up the lever and the user has 10 seconds to get into the picture. The self-timer can be canceled at any time. In program mode, the viewfinder shows the shutter speed being used but not the aperture; this may be a minor problem for advanced users who want to control depth of field. Also, in manual mode, the viewfinder indicates the selected aperture and the recommended shutter speed but not the speed actually selected; you must observe and remember the reading in the viewfinder, take the camera away from your eye, and reset the shutter speed before you can shoot.

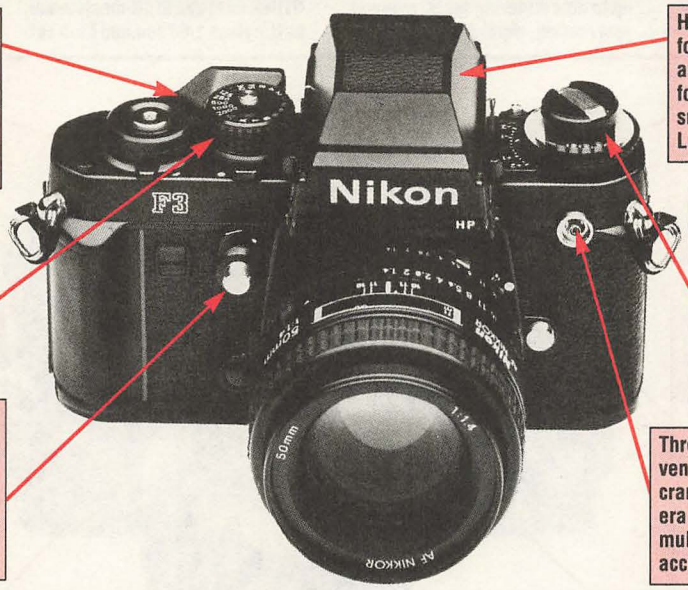
The textured handgrip on the front of the body is no more than a small protuberance, making it somewhat difficult to hold comfortably. A thumb rest on the back does help, but a larger grip would make the camera more comfortable to hold.

Best Suited For Student, Advanced Amateur, Professional

NIKON F3HP

Capablity ★★★½
Convenience ★★★½
Features ★★★½
Overall ★★★½

FOCUSING: Manual.
LENSES: Nikkor lenses in Nikon F bayonet mount.
EXPOSURE SYSTEM: Aperture-priority AE and metered manual. Silicon photodiode (SPD) cell under mirror reads heavily centerweighted pattern. EV 1 to 18 (ISO 100, F/1.4 lens). Exposure compensation ±2 stops in third-stop increments.
VIEWFINDER: Standard screen has central split-image rangefinder, microprism collar, circle to indicate center metering area, full-focusing outer area. Illuminated LCD panel above screen shows shutter speed, mode, over- and underexposure, manual-exposure symbols, flash-ready and exposure-warning signals. A tiny optical system in the finder reflects an image of the f-stop from the lens.
FLASH: Heavily centerweighted readings off the film surface for TTL flash AE with dedicated units. Unique Nikon dedicated hot shoe with electrical contacts for dedicated-flash units; threaded PC terminal.
OTHER FEATURES: Backup mechanical shutter release (1/80 sec). Mirror lockup, depth-of-field preview button, multiple-exposure provision, electronic self-timer, and eyepiece shutter. Accepts optional motor drives, interchangeable bulk-film and databacks, focusing screens, and finders.



Insufficiently angled film-wind lever doesn't leave much room for thumb, but single action advance is fast. Small, easy-to-use switch next to it disengages winder for multiple exposures.

Knurled shutter-speed dial locks into aperture-priority AE. At base of this dial is a difficult-to-grasp 10-second delay self-timer switch that activates a blinking red front-panel LED.

Combo depth-of-field preview button and mirror lockup switch is conveniently located within finger reach, above useful exposure-memory-hold button and mechanical shutter release.

High-eyepoint finder simplifies focusing for eyeglass wearers and easily detaches to change focusing screens. Pushing small button brightens internal LCD info panel.

Biggest drawback? Unique dedicated-flash shoe sits inconveniently around film rewind lever/camera back latch, so flash unit must be removed in order to reload. ISO and exposure-compensation dials are hard to read with flash mounted.

Threaded PC terminal is conveniently placed below wind crank in protected area of camera body. Camera bottom has multiple connections for accessories.

Significance: When the Nikon F3 was first released in 1980, it continued the tradition of professional durability started by the Nikon F and continued with the Nikon F2. Nikon subsequently released the F3HP (high-eyepoint) in 1983. Since then, it has become a workhorse for pros and a favorite among advanced amateurs.

The F3HP continues to sell in a world dominated by ads for motorized AF marvels. Its lighter weight, ergonomic shape, lower price, and general user friendliness are some of the reasons for its continued popularity.

But it takes more than all of that to build a legend. The F3 was also the first professional-quality, fully modular 35mm SLR on the market to feature aperture-priority AE built into the camera body (it also offered full manual operation and two other methods of autoexposure modification.)

Features: Like every Nikon F camera, the F3HP is highly modular. You can remove virtually every part, including the viewfinder, focusing screen, back, and, of course, lens. The "HP" refers to the "high-eyepoint" design of the DE-3 prism finder, which allows eyeglass (or sunglass) users to see the entire image area.

The F3HP has a centerweighted metering system with 80 percent of the weighting within the 12 mm circle inscribed on the focusing screen. This differs from Nikon's standard 60/40 metering pattern found on other models. The LCD above the image area of the finder shows the shutter speed (set by you or the AE system), exposure mode, and ± symbols for manual metering. A built-in lamp illuminates the LCD panel in low light. In addition, TTL flash metering (with viewfinder flash-ready and exposure-warning symbols) is possible with dedicated-flash units.

The system is turned on by slight finger pressure on the electronically controlled shutter release and stays on for 16 seconds. Even if batteries fail, you can still use the mechanical shutter release at 1/80 sec or T setting.

Capability: The F3HP uses an unusual optical system to make exposure meter readings. The result is a heavily centerweighted meter pattern with a strong central bias, but the absence of a true spotmeter is a drawback. The meter falls short in low-light capability against other cameras in its class (the F3HP meters down to EV 1, Canon's F-1 to EV -1.)

We found the shutter speeds to be very accurate, even at the highest speed of 1/2000 sec. With the optional MD-4 motor drive, you can shoot at up to six frames per second. The F3HP then draws all power from the motor drive's batteries, a real plus.

Convenience: Even with an added motor drive, the F3HP is comfortable to hold. All controls operate smoothly and positively. They're well placed and easily distinguished by touch.

The finder is very easy to remove to change screens, and its 100 percent image coverage lets you see it all. However, due to some image cutoff in slide mounts and even more in print processing, the 100 percent image-viewing area may not give you a realistic preview of the final results. A screen with 90–95 percent crop guides would be welcome .

In the auto and manual mode, the small but readable LCD info panel inside the finder gives "+" overexposure and "-" underexposure symbols. Both appear simultaneously at the proper exposure setting. Unfortunately, there is no indication of how far you may be from the correct exposure setting. The F3HP uses a unique silvered mirror with clear holes to divert light to the meter. The system allows you to use less expensive linear polarizing filters (instead of more expensive circular ones). While the optional motor drive will be an essential accessory for many photographers, it does obscure the self-timer LED.

Other features add convenience. An unobtrusive lever on the top right (next to the shutter), disengages the film-advance system to easily create multiple exposures. Another switch, this on the front, lets you lock up the mirror to lessen vibration during long exposures, for macro-, micro- or tele photography, or for scientific picture-taking.

Overall, the F3HP's construction and electronics are first-rate and designed to provide at least 150,000 exposures (compared to non-F Nikons at 50,000). Afer 13 years in production, this camera has been debugged to a fare-the-well. Of course, the wide range of Nikkor lenses and optional motor drives add significantly to the camera's overall value.

Best Suited For Student, Advanced Amateur, Professional

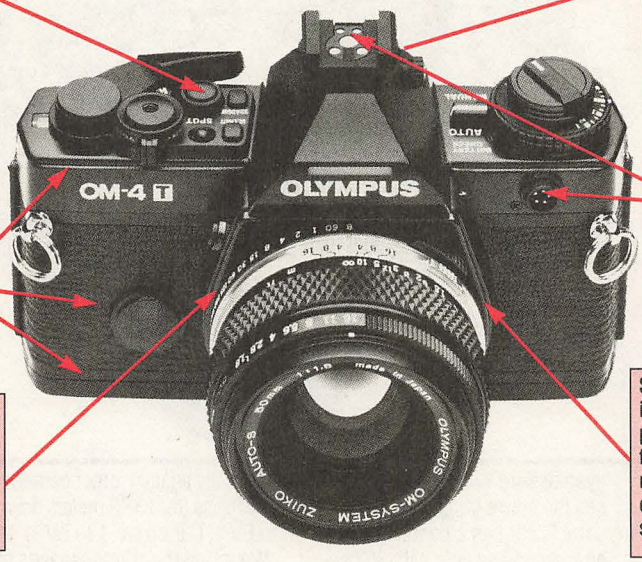
OLYMPUS OM-4T

Capability ★★★★
Convenience ★★★★½
Features ★★★½
Overall ★★★★

FOCUSING: Manual.
LENSES: Olympus Zuiko in OM bayonet mount.
EXPOSURE SYSTEM: Aperture-priority AE, metered manual. Single concentric silicon photodiode (SPD) in mirror chamber reads centerweighted pattern or two percent spot from the first shutter curtain and/or film during exposure. EV -5 to 19 centerweighted, EV 0 to 19 spot (with 50mm f/1.4 lens and ISO 100 film). Spotmeter can hold in memory and average up to eight readings. Highlight and shadow AE biasing. Exposure compensation ±2 EV in one-third stops.
VIEWFINDER: Standard screen has split-image rangefinder, microprism collar, full-focusing outer area. Illuminated LCD panel below focusing screen shows aperture priority, autoexposure, analog shutter-speed scale in one-third steps, up to nine metering spots, average spot reading, highlight/shadow biasing and memory warning signals, analog manual-metering scale, flash-synch speed, flash-ready and OK signals.
FLASH: Ambient-light SPD also reads off the film surface for flash. Dedicated hot shoe accepts Olympus flash units including Olympus F280, which provides flash synch to 1/2000 sec. Dedicated synchro and nondedicated PC terminal.
OTHER FEATURES: All-mechanical, batteryless 1/60 sec and Bulb settings, self-timer, eyepiece diopter adjustment, film memo holder. Beeper (which can be turned off) sounds when using self-timer, turning on spotmeter, highlight and shadow controls, operating the memory/clear lever, checking batteries, mounting or dismounting lenses. Accepts winder and motor drive, handgrip, bulk-film and data backs.

Extremely comprehensive exposure system with well-grouped controls for single or multiple spotmetering, highlight or shadow biasing. Spotmetering-memory warning light and rewind button are near.

Viewfinder provides unique scales, spotmetering indicators. Exposure-biasing signals allow high precision exposure control, not available on any other SLR, but you can't see aperture in use!



Rugged aluminum alloy camera body. Titanium top and bottom plates provide extra strength, rigidity, and corrosion resistance. Available in natural titanium color (ugh) or black (excellent).

Only SLR with both dedicated hot shoe and dedicated body terminal for off-camera flash. F280 flash synchs at speeds from 1/60 sec to 1/2000 sec, but only at limited distances.

Large stainless steel lensmount minimizes possibility of lens vignetting. Shutter-speed setting ring around mount is not as convenient as a top-mounted dial would be. Preview levers on each lens.

Spot- and centerweighted-reading SPD- cell controls autoexposure with or without flash fill-in to an incredible four-minute maximum. Metering can change duration during exposure if light changes.

Significance: Most SLRs are designed by committee, but all Olympus OM SLRs are primarily the brainchild of internationally famous engineer Y. Maitani (who also bears much responsibility for half-frame Pen, full-frame XA, and Stylus cameras). An ardent photographer, Maitani's OM-1, 2, 3 (now discontinued), and 4T, all full-system cameras, reflect his own wants and needs—small size, simple but precise controls, analog LCD scales in the finder. Example of the thinking of Maitani the photographer: He provided no on-off exposure switch. Why? Too often photographers miss an important shot because they forget to turn on the camera. Press the OM-4T shutter release anytime and the exposure system is alive and working.

The OM-4T has reached the status of a cult camera—fiercely loved by its proponents; disliked by others for its unusual control system and lack of aperture numerals in the viewfinder.

Features: Aperture-priority autoexposure from 1/2000 sec to 4 minutes is determined before and during exposure by centerweighted or spotmetering. Up to eight spotmetering points can be measured, held in memory and averaged. Meter cell measures ambient light and flash for balanced fill-in. Highlight- and shadow-biasing controls let you produce black blacks or white whites automatically. Illuminated long-base LCD shutter-speed scale with one-third EV indication in finder has spotmetering indicators.

Although shutter is electronically controlled, powered by two button batteries, camera can be operated at 1/60 sec or B without batteries. Normal flash synch speed is 1/60 sec, but camera can synch up to 1/2000 sec with Olympus F280 flash unit ($257) at short distances. Accessory motors and winders (allowing electronic cable-switch remote control), data- and bulkfilm backs, plus close-up flash units make the OM-4T a full-system camera.

Capability: Titanium top and bottom cover plates seem effective in minimizing usual dents and other damage the rough handling of a camera can cause.

Possibly the best, most exact exposure system in any non-autofocus camera. Excellent control capability, particularly for the careful, thinking photographer who wishes to measure the brightness in various parts of the picture and then decide (or let the camera decide) the right exposure for the desired effect. However, the capability of the camera would have been enhanced greatly if the aperture setting were visible in the viewfinder. Ability to make very accurate, long exposures in extremely low light is quite sensational.

Unique highlight- and shadow-biasing controls are surprisingly effective in automatically registering dark subjects as black or light subjects as white.

Convenience: Controls are unusual and require study and practice. Depth-of-field preview and lensremoval levers on lens are handy but can be confused, one for the other. Shutter release is well placed, rapid wind lever is excellently shaped, easy to grasp. Top rewind button's handy. Diopter correction control is easy to use. Ability to press shutter release at all times allows user to get many a picture he might miss if camera had on-off switch.

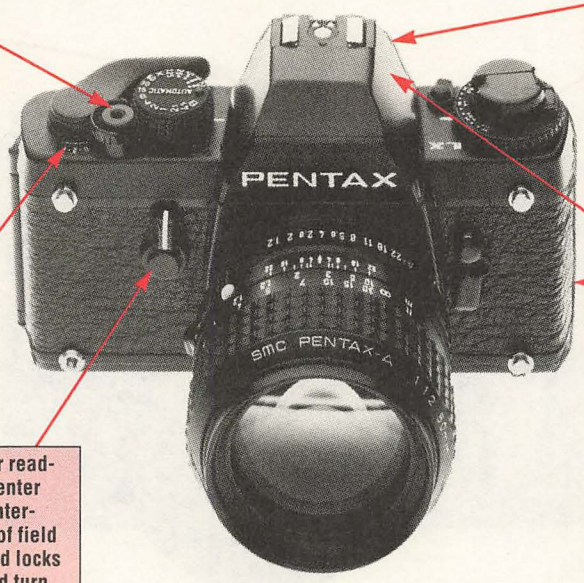
Shutter-speed ring partially obscured by prism overhang. Setting ISO film speed can inadvertently shift exposure compensation. Lack of apertures in finder is unfortunate as is the absence of standard flash-synch speeds higher than 1/60 sec. Self-timer requires a fingernail to set, can't be turned off once set. There is no provision for making multiple exposures. Unusual beeper warnings are confusing and best turned off except when needed for battery check, self-timer. Spotmetering is very useful.

Best Suited For Student, Amateur, Adv. Amateur, Professional

PENTAX LX

Capability ★★★½
Convenience ★★★★
Features ★★★
Overall ★★★½

FOCUSING: Manual.
LENSES: Pentax K-bayonet-mount lenses (K, M, A, FA series).
EXPOSURE SYSTEM: Aperture-priority AE and manual match-diode metering. Silicon photodiode (SPD) sensor provides centerweighted pattern. EV - 6.5 to 20 (ISO 100 with f/1.2 lens). Exposure compensation ±2 EV in one-third EV increments.
VIEWFINDER: Standard screen has split-image rangefinder, microprism collar, full-focusing outer area. Color-coded LEDs illuminate scale at right of image area, show shutter speed, exposure mode, auto-exposure compensation, over/under exposure, manual exposure, flash-ready, and low-battery warning. Reflected image of f-stop setting on lens is also visible. Built-in diopter correction; additional correction adapters available.
FLASH: Same SPD cell makes readings of film surface for through-the-lens flash AE with dedicated units. Dedicated hot shoe; PC terminals for X and FP synch.
OTHER FEATURES: Depth-of-field preview, self-timer, mirror lockup, multiple-exposure provision, gasketing for moisture resistance. Accepts interchangeable data and bulk-film backs, accessory handgrips, viewfinders.



Release button fires shutter with speeds from 1/2000 to a remarkable 125 sec. If batteries die, you can still shoot from 1/75 sec upward.

Built-in diopter correction makes the Pentax LX one of the few manual-focus cameras to offer this focusing aid.

Exposure counter counts backward when rewinding film, enabling you to know what frame you're on if you want to do a second exposure on a previously shot frame.

Extensive interchangeable eye- and waist-level viewfinders let you customize camera with such options as a magnified image for critical focusing or a fully swiveling eyepiece.

Clever multifunction lever readies the self-timer (push center button and turn lever counterclockwise), shows depth of field (turn lever clockwise), and locks up mirror (push button and turn lever clockwise).

You can give the camera additional features by replacing the camera back with a data back, or you can get 250 exposures without reloading, with the bulk-film back.

Significance: In 1957, the screw-mount 35mm Pentax was the first SLR used extensively by pros, almost all of whom at the time depended on rangefinder cameras. Although amateurs stayed with the Pentax, most pros subsequently deserted it when full-system cameras, primarily Nikon, came on the scene. In the ensuing years, Pentax engineers conceived two professional camera systems to get the pros back—the K2DMD in 1975 and the Pentax MX in 1976. Neither made it. But in 1981 Pentax launched its third try, the LX system. While it has had its loyal pro supporters, the LX unfortunately never gained as many plaudits as it should have, and even amateurs do not appreciate its quality and the customized options provided by the extensive line of accessories.

Features: Exposure system works electronically, with shutter speeds from 1/2000 sec to more than two minutes, and mechanically, with shutter speeds from 4 to 1/2000 sec. The aperture-priority automatic exposure operates in light levels as low as -6.5 EV, which translates into an exposure of two minutes with an f/1.2 lens wide open, on ISO 100 film. The LX system includes two accessory grips, one of which can be whittled and sanded to custom-fit the photographer's hand. There are seven interchangeable viewfinders—three eye-level, two waist-level, and a system finder that accepts three optional eyepieces. The action finder swivels 180 degrees.

The camera can be motorized by adding a winder (up to 2 fps) or a motor drive (up to 5 fps), both with power rewind. Two data-backs and a 250-exposure bulk-film back are also available.

Other optional features include special gaskets to minimize the entry of dust and moisture, rubber fittings at the base to lend stability on flat surfaces, and a tripod spacer ring for use with very compact or large-diameter lenses. The impressive lens system is a critical component of the system. Over 40 different Pentax optics bayonet onto the LX.

Capability: The centerweighted, TTL meter system provides correctly exposed pictures, and the off-the-film-plane exposure control works equally well in conjunction with Pentax's T-series integrated flash units.

The viewfinder can be adjusted over a continuously variable -1.5 to 0 diopter range, a valuable feature for those with less than perfect vision. Other pentaprism and waist-level finders offer correction going from -5 to +4 diopters. You can make multiple exposures on a previous frame of film, with a fair degree of precision, by rewinding to the desired frame; the frame counter counts backward when you rewind, indicating when you arrive at the desired frame.

Unfortunately, the camera does not have an exposure-lock provision, making it necessary to switch to manual exposure for tricky lighting situations. Even its manual mode has a limitation: The exposure LEDs show only full stops and do not indicate in-between settings.

Convenience: Thanks to the Pentax LX's K bayonet mount, a vast number of lenses made by many manufacturers operate nicely on the LX. If the batteries should die in your LX, be not worried: The shutter will continue to operate mechanically at all speeds from 1/75 (X) to 1/2000 sec.

The camera's take-up spool makes manual film loading a snap. You thread the leader between white plastic "needles" surrounding the take-up spool. This is safer than the more usual slots. All viewfinder information is visible to eyeglass wearers, but the black shutter- speed-scale numbers are almost impossible to see if the scene has a dark background. You can insert the focusing screen best suited to your uses and lenses, but like other cameras with similar systems, screen changing is tricky since you must insert the screens within the mirror box.

Best Suited For Advanced Amateur, Professional

LEICA R7

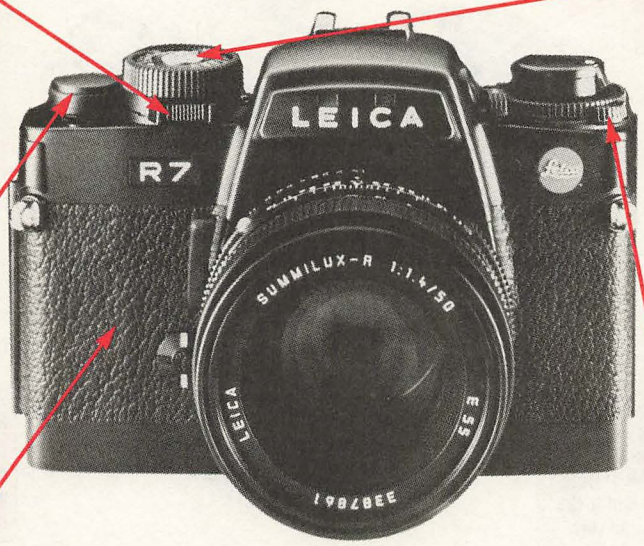
Capablity ★★★½
Convenience ★★★½
Features ★★★
Overall ★★★½

FOCUSING: Manual.
LENSES: Leica lenses in Leica R bayonet mount.
EXPOSURE SYSTEM: Program autoexposure with program shift, aperture-priority AE, shutter-priority AE, metered manual. Exposure compensation ±3 EV in one-half EV steps. Silicon photodiode (SPD) cell for centerweighted average readings or 7 mm center-area spotmetering with AE lock. EV 2 to 20 (at ISO 100 with f/1.4 lens) in averaging mode.
VIEWFINDER: Standard screen has central split-image rangefinder, microprism collar with spotmetering-area indication, full-focusing outer area. LED-illuminated display outside viewing area shows f-stop, shutter speed, exposure mode, under/overexposure, AE compensation, low-light warning, shutter priority, preset time correction, difference between manually set and DX-coded film speed, flash info.
FLASH: SPD in mirror box provides off-the-film TTL flash with SCA-series flash units. Dedicated hot shoe. Full flash in manual exposure mode, fill-in flash with shutter-priority AE, and automatic switching between full and fill-in flash in program mode. PC socket.
OTHER FEATURES: Depth-of- field preview, mirror-prerelease cable socket, self-timer, eyepiece with built-in diopter correction.

Key to the R7's multimode metering options is this nifty little mode-selector tab, which lets you choose program, shutter priority, aperture priority, and manual, the latter two modes with either centerweighted or spotmetering patterns.

Features missing on a posh, pricey camera: A ratcheted wind lever and flash-synch speeds faster than 1/100 sec.

Rugged, beautifully finished all-metal body, exquisitely crafted lensmount, bright, very contrasty focusing screen, and the superb mechanical and optical quality of many Leica lenses are R7's main attractions.



Shiftable programs? Yep. Just select P mode and set shutter speed. Below set speed, lens stays wide open, speeds get faster as light increases; above it, both shutter-speed and aperture values increase with light level. Clever.

For easier-than-usual manual bracketing, release exposure-compensation lock, then turn this tab in half- or whole-stop intervals (up to ±3 EV) between exposures.

Significance: The Leica R7 took the place of the discontinued R5 as the flagship of Leica's SLR line. It retains the latter's multimode autoexposure system and control layout as well as its first-rate construction and finish. Notable upgrades include the addition of a set of DX contacts covering an ISO 25–5000 range and set apertures reflected off the lens into the finder.

Though conservative by modern standards, this manual-focusing metal-bodied machine nevertheless has an exposure system that's relatively sophisticated in terms of exposure modes and options (see ``Features" section at right for more on its shiftable programs), lacking only multipattern metering. Yes, it's still incredibly expensive in terms of features per dollar, but it offers the most able and comprehensive platform yet for mounting the world- renowned Leica lens line, and that is its *raison d'être.*

Features: While an electronically controlled shutter with speeds of 16–1/2000 sec, a choice of meter modes and patterns, and an ergonomic method of manual exposure bracketing are hardly earthshaking SLR features these days, the R7's clever program shift system, inherited from the R5, is unique and useful.

Once you set P you can match the program range to the shooting conditions by simply setting the shutter speed. The speed you set is, in effect, an advisory speed, and the camera's programming will cluster exposure settings around it. When the light levels are high enough that the lens begins to stop down, the camera starts to bump up the shutter speed. Conversely, the system starts to lower the shutter speed only when the light levels drop far enough to open the lens to maximum aperture. Set a very slow shutter speed in P mode and you've programmed the camera to stop down as far as possible for maximum depth of field; set a very fast shutter speed and you'll get action-stopping shutter speeds whenever the light level allows them. You might call this system programmed automation for thinking photographers.

Capability In terms of on-film performance, the R7 does remarkably well considering its somewhat dated design. In particular, its spotmetering system is sophisticated and extremely accurate, and its shiftable programs offer flexible image control once you get the hang of the system. Certainly, the R7's structural integrity, lensmount, and handling are beyond reproach, and its system of autoflash fill or full autoflash when needed in program mode is competently executed and useful.

The chief drawback to the Leica R7 for most users is the bottom-line feature—its breathtaking price. However, those who want a top-class manual- focus SLR with a Leica nameplate will not be disappointed with its picture-taking abilities.

Convenience: Those familiar with and appreciative of traditional SLRs with manual loading, wind, and rewind will find the Leica R7 very easy, straightforward, and satisfying to use. Its controls are well laid out. With its DX contacts, comprehensive exposure, and flash automation, one doesn't have to be an arch photo conservative to like it.

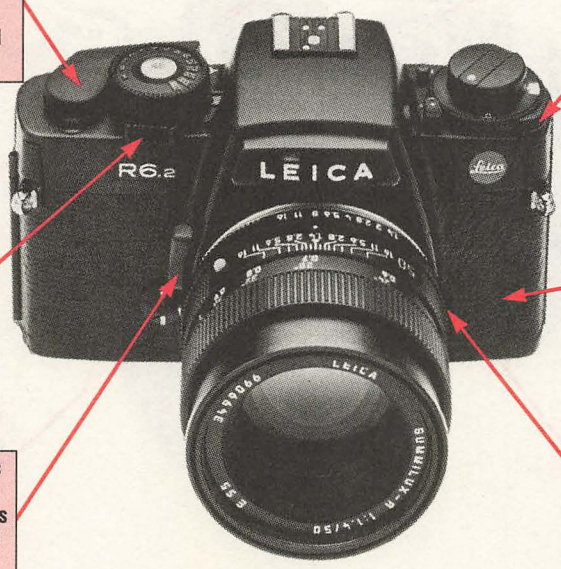
You may have to run a few rolls of film through the R7 to get the most out of its shiftable programs, and the numbers on the manual exposure "light-balance scale" along the right of the finder are not as large and legible as they should be, but by and large it's as easy to use as anything in its class.

Best Suited For Advanced Amateur, Professional

LEICA R6.2

Capablity ★★★½
Convenience ★★★½
Features ★★½
Overall ★★★

FOCUSING: Manual.
LENSES: Leica lenses in R bayonet mount.
EXPOSURE SYSTEM: Manual match-diode metering via silicon photodiode (SPD) cell for centerweighted overall reading or 7 mm center-area spot. EV 1 to 19 (at ISO 100 with f/1.4 lens). Exposure compensation ±2 EV in one-third EV steps.
VIEWFINDER: Standard screen has central split-image rangefinder, microprism collar with spotmeter indication, full-focusing outer area. LED-illuminated display below image area shows meter mode, over/under-exposure arrows, exposure compensation, flash info. Lightable shutter-speed and f-stop readouts.
FLASH: Separate SPD for TTL flash-metering with SCA-series flash units. Dedicated hot shoe, PC socket.
OTHER FEATURES: Depth-of-field preview, independent mirror release, self-timer, viewfinder diopter adjustment, eyepiece blind, film-cartridge window.



We like the reasonably bright, very contrasty focusing screen and grippable, rounded-edge body, but a posh SLR like this should have a ratcheted wind lever and a flash-synch speed higher than 1/100 sec.

Press in, turn exposure-compensation lever, and you can bracket manually via this convenient tab controlling large, clear exposure-compensation dial. Not as convenient as autobracketing, but not bad.

Don't look for exposure automation on this one. Press in switch and turn tab to select your choice of 7 mm central-spot readings, centerweighted averaging (both in manual match-diode mode), and meter off. LED symbols in finder tell you which.

With its robust, beautifully finished, all-metal body, manual mechanical shutter, superb Leica lenses, and princely price, the R6.2 is clearly aimed at well-heeled traditionalists.

Depth-of-field preview lever is better positioned and contoured than most. Just below is threaded cable-release socket for prereleasing mirror.

The only thing you need batteries for is metering and this tiny switch, which lights up in red the shutter speed and reflected f-stop scales below finder screen.

Significance: The manual, mechanical Leica R6.2 is a mildly updated version of Leica's original back-to-basics luxury SLR, the R6. As the distinctive ".2" in its model name suggests, the upgrades were minimal—a top shutter speed of 1/2000 sec instead of 1/1000 sec; a larger frame counter, now under a glass window in front of the wind lever; and flash-ready and flash-OK signals in the finder that continue to work when the camera's shutter is set to B.

How can a company that's given us manual-focus SLRs with more sophisticated programmed autoexposure options and electronically controlled shutters (for example, the Leica R7) offer such a seemingly old-fashioned, mechanical camera? Easy. Many traditionalist Leicaphiles shun automation almost as much as they admire the optical quality of Leica lenses. The solid, dependable R6.2 gives them exactly what they want—at a rather stupendous price.

Features: Aside from a handful of niceties such as a mirror prerelease socket, centerweighted and spotmetering, basic TTL dedicated flash with in-finder exposure confirmation, and fairly easy manual bracketing, the R6.2 is a bare-bones manual, mechanical SLR. Unlike the R7, it doesn't have DX contacts, and you have to attach the film leader to the slotted take-up spool when loading and rewind manually by crank after pressing the rewind button. It is completely functional (albeit meterless) without batteries. The ISO- dial lock button doubles as a battery check—cute—and when you do have battery power, its finder readouts tell you everything you need to know.

Capability: While the R6.2 is a spartan SLR by today's standards, what's there is mostly very good. The spot-or-centerweighted, match-diode exposure system delivers very good accuracy over a wide range of conditions, is easy to use in conjunction with clear finder readouts, and acts predictably and dependably. The finder screen's performance is well above average—we especially liked its wide microprism collar and excellent contrast. In the Leica tradition, shutter-release action is exemplary.

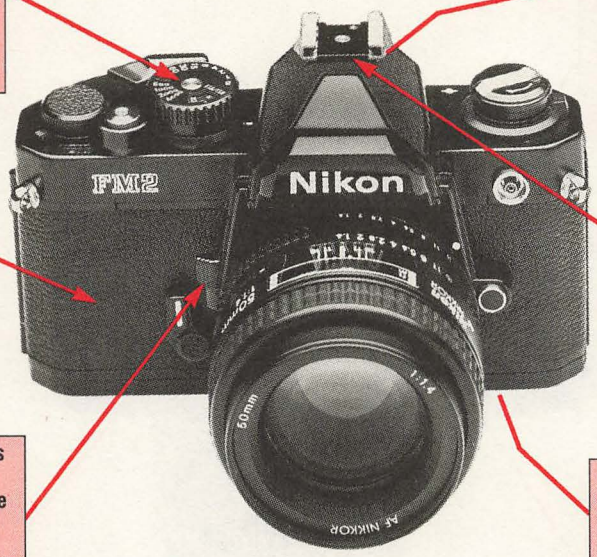
While the manual-focusing and metering R6.2 cannot compete with autofocus, autoexposure SLRs when shooting fast action in rapidly changing light, it rewards more deliberate users with the generally excellent on-film performance of Leica lenses. Action-oriented types should add an accessory winder or motor—and take a serious look at the more automated Leica R7.

Convenience: Although the R6.2 is a camera that forces you to do many things manually (for example, loading, winding, rewinding, metering, ISO setting) that are done automatically by the current crop of AF SLRs, it's quite user-friendly for anyone weaned on a traditional match-diode-metering, mechanical SLR. Indeed, thumbing one's nose at automation is a large part of the charm of using it. With its large, logically placed, well-marked and legible controls and dials, sensible finder readouts, solid, comfortably grippable contours, excellent balance, and first-rate focusing system, using the R6.2 is certainly pleasant for any photographer prepared to shoot in a careful, unhurried manner.

NIKON FM2

Capablity ★★★½
Convenience ★★★½
Features ★★½
Overall ★★★

FOCUSING: Manual.
LENSES: Nikkor lenses in Nikon F bayonet mount.
EXPOSURE SYSTEM: Metered manual. Centerweighted TTL system reads overall pattern with 60 percent emphasis on central 12 mm area. Metering range, EV 1 to 18 (at ISO 100, with f/1.4 lens).
VIEWFINDER: Standard screen has split-image rangefinder with microprism collar; circle indicates center metering area. Viewfinder data includes shutter speed, f-stop, under/overexposure LEDs and flash-ready.
FLASH: Hot shoe; PC socket. Flash-charge status indicated in viewfinder for semidedicated units. No TTL flash control.
OTHER FEATURES: Depth-of-field preview, self-timer, multiple-exposure provision, film memo holder.



Conservative, spartan controls are exactly where a traditionalist would expect to find them. Almost any old hand could operate this camera perfectly without an instruction manual.

Finder's nice and bright, has very good central-focusing aids, but you may have to shift your eye to see shutter speeds at left, apertures atop viewing area. With only three metering LEDs, precise exposure adjustment can be tricky.

Nicely contoured, all-metal body of moderate size and weight handles very well. Shutter's full range of speeds operate without battery power—one reason the FM2 serves as a backup body for many pros.

What could they add to a future "FM3"? We'd suggest TTL dedicated-flash capability, additional metering LEDs, and maybe DX contacts. Anything more might destroy camera's appealing simplicity.

Depth-of-field preview lever's nicely shaped, handy to use. Spring-loaded multi-exposure lever must be held back with one finger as you wind with another, but number of exposures per frame is unlimited.

Mechanical connection, four electronic contacts on bottom mate with MD-12 motor drive to give continuous speeds up to 3.3 frames per second.

Significance: For over a decade (since 1982 to be exact), the Nikon FM2 has served Nikon users wanting a reasonably compact, high-quality, mostly mechanical, manual-focus SLR with manual, match-diode metering. The fact that this solid, unpretentious machine is little changed from the original Nikon FM of 1978 testifies to its enduring appeal among traditionalist photographers and pros, who find it an excellent backup body for their F3s and F4Ss.

Aside from its black finish, the current FM2 is almost a dead ringer for its predecessor, the FM, the major upgrades being faster top shutter speeds (to 1/4000 instead of 1/1000 sec), a faster flash-synch speed (1/250 sec up from 1/125), and interchangeable finder screens.

In an age of autofocus, electronic modes, and computerlike controls, this spartan, match- diode-metering machine offers a refreshing, if fairly expensive, alternative for those who say they don't want or need "all that stuff.

Features: Even for a manual, mechanical camera with match-diode metering, the FM2's features seem somewhat old-fashioned. It's got Nikon's classical centerweighted metering pattern (no newfangled multi-pattern or even spot options), lift-and-turn ISO settings built into the shutter dial, and a basic, semi-dedicated, non-TTL flash system. It also has a nice ratcheted manual-wind lever, press-the-button-and-turn-the-crank rewind, and no DX. Despite this, there's enough here to attract serious amateurs and pros, namely an excellent mechanical shutter with a fast flash-synch speed, depth-of-field preview, threaded PC contact, and, what's even more important, an excellent track record for reliability and durability.

It's a camera for people who know what they're doing and like to be in control.

Capability: So long as the photographer using this camera is thoroughly familiar with the assets and limitations of classic centerweighted metering, it is capable of first-class results. You can even give the subject about half a stop more or less exposure than that recommended by the metering system by turning the aperture ring until the plus or minus LED and the correct-exposure LED dot are lit simultaneously.

The camera's basics are of very high quality. The focusing screen is bright and snappy, though the microprism collar around the central split-image rangefinder is skimpy. Metering system and shutter are accurate, according to our tests, and the extensive line of Nikkor lenses is outstanding.

While the all-manual FM2 cannot match autoexposure AF cameras for sheer speed of operation, it is a pleasant and competent all-around picture-taker. Those who shoot action should consider adding an MD-12 motor drive.

Convenience: Can a camera that makes you do practically everything yourself in the time-honored manner of a 1970's SLR be considered a convenient camera? Surprisingly, yes. Things may take a bit longer and require a modicum of mechanical dexterity and forethought, but that's just the way some photographers like it.

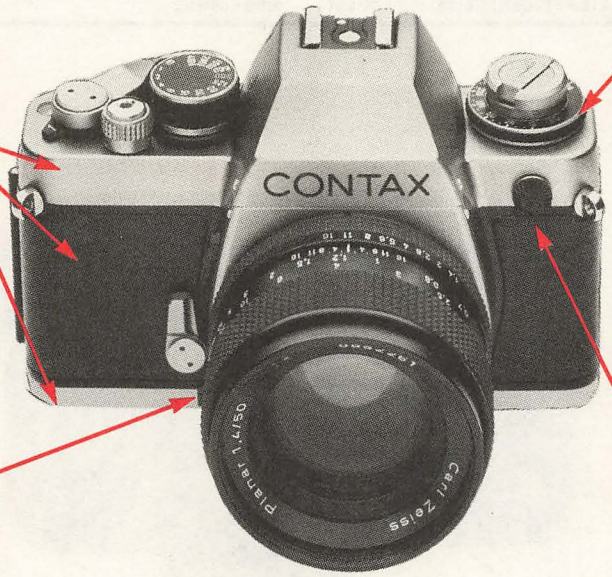
Certainly all the FM2's controls fall readily to hand for anyone used to operating a traditional manual-focus SLR. There are no surprises and no real glitches either. Everything operates smoothly, predictably, and with a quality feel. Sure, Nikon might improve the finder readouts and LEDs and fit a positive-action multi-exposure lever, but this is niggling criticism, indeed, of one of the best-integrated manual SLRs ever designed.

Best Suited For
Student, Advanced Amateur

Capablity ★★★
Convenience ★★★
Features ★★½
Overall ★★½

CONTAX S2

FOCUSING: Manual.
LENSES: Carl Zeiss T*AE lenses in Contax MM bayonet mount; Yashica ML lenses in bayonet mount.
EXPOSURE SYSTEM: Metered manual; 5m spot TTL. Metering range, EV 4 to 20 (ISO 100 with f/1.4 lens).
VIEWFINDER: Standard screen has split-image rangefinder, microprism collar (which also acts as spot-meter-reading area), full-focusing outer-screen area. Viewfinder LED data includes flash-ready indicator, shutter speeds, under- and over-exposure warnings, battery check.
FLASH: Hot shoe, PC terminal. No TTL flash control.
OTHER FEATURES: Multiple-exposure provision.



Titanium top and bottom and die-cast aluminum body make this a rugged, reliable camera, ideal for use in inhospitable environments.

Large, textured dial for setting ISO is easy to grasp. Release it by pushing a button on back of camera.

Synch terminal is threaded to hold a PC flash-cord tip securely; flash can also be attached to hot shoe. Flash synchronization is at 1/250 sec, making fill flash possible with fast films.

Big, protruding depth-of-field button is convenient to reach with left hand.

Significance: The Contax S2 is a welcome addition to the ever-diminishing field of sturdily built, manual-operating SLR cameras. Automation is the buzz word regarding most new cameras, yet two groups of photographers can certainly appreciate the basic *modus operandi* of the S2. In one camp are those who want nothing to do with any form of automation, be it autofocus, autoexposure, or electronically timed shutters. In the other group are those who own and love cameras with electronic controls but who frequently need a rugged, reliable camera that can operate even when its batteries don't.

The S2 can satisfy these needs. This all-manual, mechanical model also fits very well into the Contax SLR system, making it an ideal Contax-Yashica-mount backup camera for users of the Contax 167MT and the Contax RTS III.

Features: The Contax S2 uses the renowned Carl Zeiss lenses as well as Yashica ML lenses. The construction of the camera is also one of its outstanding features. The body is die-cast of rigid aluminum and finished with a leather-like covering. The top and bottom are titanium, a lightweight, dent-resistant, corrosion-proof material. The camera's internal mechanisms are protected against shock with soft rubber insulators and seals, which further contribute to making the camera resistant to dust and moisture when used in adverse weather conditions. The lensmount is constructed of stainless steel.

This is a plain vanilla camera priced like Ben and Jerry's prices its plain vanilla ice cream—it's quality that you pay for. A few accessories are available to make the camera a bit more versatile: three focusing screens in addition to the standard one, diopter correction lenses ranging from -5 to +3, and flash units.

Capabilities: The image in the viewfinder, which has a bit more magnification than many cameras, is bright and crisp. Almost the entire scene plus the vertical line of LED shutter-speed readouts on the right side are clearly visible to eyeglass wearers. The split-image rangefinder and microprism collar make the image easy to focus.

The information in the viewfinder is minimal, generally just two shutter speeds glowing as red LED numerals. One number blinks, indicating the speed you've set. Another number glows steadily; that's the speed that will give you the correct exposure for the aperture you've chosen, according to the camera's metering system. To set the correct exposure, turn the shutter-speed dial or aperture ring until only the blinking number remains. If two numbers shine steadily, you set the aperture halfway between two stops; you cannot set the shutter speeds by half steps. LEDs also glow to warn you when the correct shutter speed exceeds the available range of settings.

Exposure metering is based on a 5 mm circle in the viewfinder. This spotmetering provides readings only in limited areas. But as advantageous as spotmetering is, photographers usually prefer overall or centerweighted metering when they must shoot quickly. The metering range is from EV 4 to 20 at ISO 100 with an f/1.4 lens, about average in sensitivity for a spotmetering system.

Convenience: The dials for setting film speed and shutter speed both have textured grips, so you can grasp them securely and turn them easily. The gray take-up spool, which contrasts with the color of the film leader, is slotted and toothed, making it simple to load the camera.

The string of shutter-speed LEDs in the viewfinder is bright and always readable. It's easy enough to adjust the exposure by rotating the aperture dial, but you have to remove the camera from your eye and look at the aperture ring if you want to know what f-stop you've actually chosen.

If you mount a Contax-dedicated flash unit in the S2's hot shoe, a flash symbol lights up in the viewfinder to indicate when the flash is ready. That's about as far as dedication goes. The camera does not have TTL flash metering, so you must rely on either manual-flash settings or use a flash with its own external autoflash sensor.

The recently introduced Contax S2b differs slightly from the S2. It has a center-weighted metering system rather than spot metering, and its black-finished titanium housing is protected with an extra-hard anticorrosion coating.

LEICA M6

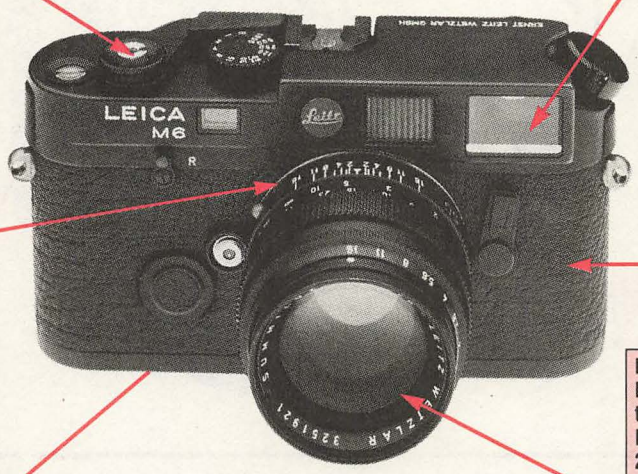
UNIQUE UNRATED CAMERA

FOCUSING: Manual, using superimposed-image rangefinder coupled via cam on back of lens.
LENSES: Leica lenses in Leica M bayonet mount.
SHUTTER: Mechanically controlled, horizontal-travel, cloth focal-plane with speeds from 1 to 1/1000 sec plus B; X synch at 1/50 sec.
FILM WIND: Manual advance by ratcheted wind lever, manual rewind with angled crank; optional Leica Winder M for motorized advance and rewind.
EXPOSURE SYSTEM: Manual match-diode metering. Silicon photodiode (SPD) makes TTL readings of central 13 percent of image area. EV 0 to 20 (at ISO 100, with 50mm f/1.0 lens). Film-speed range ISO 6–6400; no DX contacts.
VIEWFINDER: Combined optical range/viewfinder with six projected, auto-parallax-compensating framelines for lenses from 28mm to 135mm, displayed in pairs (28mm and 90mm, 50mm and 75mm, 35mm and 135mm). Proper frames shown automatically when lens is mounted. Rectangular rangefinder patch in center of finder. Two triangular LEDs near bottom of finder for exposure control.
FLASH: Hot shoe, PC socket.
OTHER FEATURES: Viewfinder frameline preview lever, threaded shutter release.
BATTERIES: Two 1.55-volt silver oxide or one 3-volt lithium for metering system and LEDs.
SIZE: 5½ inches wide, 3½ inches high, 3 1/16 inches deep.
WEIGHT: 1 pound, 14 ounces, with 50mm f/1.4 lens and batteries.

M6's buttery-smooth, ratcheted wind lever and shutter release still set a standard for comparison. All controls are traditionally but conveniently placed, operate with a finesse known as "Leica feel."

Limited-area SPD metering system, ingeniously shoehorned into body above shutter, is sensitive and accurate, and its finder LEDs are easy to see and match for brightness. You have to bring camera down from eye level to see what your settings are.

Even with it's slotted take-up shaft and "quick-loading" baseplate, putting film in an M6 takes some getting used to. Why load from the bottom? Original M-series designers felt a hinged or removable back would compromise structural integrity.



With its six projected, parallax-compensating, auto-indexing lens framelines, excellent brightness and clarity, and matchless rangefinder contrast, the M6's range/viewfinder may be the best ever, but 90mm and 135mm frames are small; lens hoods for extreme wide-angle lenses intrude into viewing area.

Small, superbly contoured, beautifully balanced body is delightful to hold, exquisitely finished. It's also precision die-cast, a paragon of structural rigidity, strength, and durability.

It's what's up front that counts! Most important elements in continuing Leica M legend are the lenses, a line extending from 21mm to 135mm, including several superspeed optics but no zooms. It's unsurpassed for image quality and probably for price, too.

Significance: The German-made Leica M6 is the lineal descendant of the illustrious screw-mount rangefinder Leicas of the '30s and the M-series Leicas of the '50s and '60s, widely regarded as the world's finest rangefinder cameras.

The M6, sole surviving member of the noble breed, is closely based on the Leica M4 of 1967, the first model with an angled rewind crank. The differences: The M6 has two more finder frames (for 28mm and 75mm lenses); a built-in, match-diode, through-the-lens metering system; a cast zinc (instead of pressed metal) top plate; and no built-in self-timer (the space is now occupied by the battery compartment). It also accepts the very quiet, bottom-mounted Leica Winder M that provides framing rates up to 3 frames per second plus power rewind.

The Leica M6 is indeed a timeless classic whose velvety smooth controls, superb finish, and whisper-quiet operation hearken back to the days when the leading cameras were mechanical masterpieces built like fine scientific instruments. It is is also a formidable picture-making machine with an unsurpassed line of lenses that is still favored by photojournalists and other field-shooting pros who value its unique qualities and can afford its staggering price.

Convenience: With its removable baseplate and hinged back section, the structurally rigid Leica M6 is hardly the quickest-loading 35, and it lacks such modern touches as DX setting, dedicated flash, and fast synch speeds. Its finder design precludes aperture and shutter-speed readouts, and the view through the rather small 90mm and 135mm finder framelines cannot compare to tele viewing though an SLR.

However, once you do load and set it, the M6 operates with consummate ease. Part of the credit goes to its flawless, ratcheted wind lever with ergonomic hinged thumb grip, the nicely contoured, rounded ends of its svelte body, and its wonderfully smooth and predictable shutter release. The extremely bright finder and commendably contrasty secondary rangefinder image make it a joy to view and focus even in very dim light, and the focusing helicals of Leica lenses are notable for their legendary smoothness.

Capability: With its excellent three-quarter–lifesize viewfinder, and very accurate long-base (68.5mm) rangefinder, the Leica excels in low-light photography, and allows you to view your subject continously in any light with no momentary mirror blackout. Metering by matching the intensity of two finder LEDs is surprisingly precise but none too swift. The parallax-compensating framelines are reasonably accurate, but they don't correct for field-frame size (the increase in effective focal length as you focus closer).

On the plus side, the short lens-flange-to-film-plane distance simplifies optical design, especially for wide-angle lenses, and the performance of the M-series of Leica lenses is exemplary (as well it ought to be at the prices charged!).

M-series Leicas have established an enviable record of reliability, durability, and high image quality under the most demanding shooting conditions, and the cast metal body is as tough as they come.

Features: Those not listed in the specifications above include a die-cast metal body with hinged pressure-plate section and removable baseplate; a large back-mounted film-speed index that transfers settings to the metering system via gold contacts; the ability to use the rangefinder for split-image focusing with vertical-lined subjects, for increased focusing accuracy; most important, and one of the prime attractions of the camera, a superlative line of Leica M lenses currently ranging from 21mm to 135mm, including several with maximum apertures of f/1.4, and even a 50mm f/1.

Best Suited For Student, Amateur, Adv. Amateur, Professional

KONICA Hexar

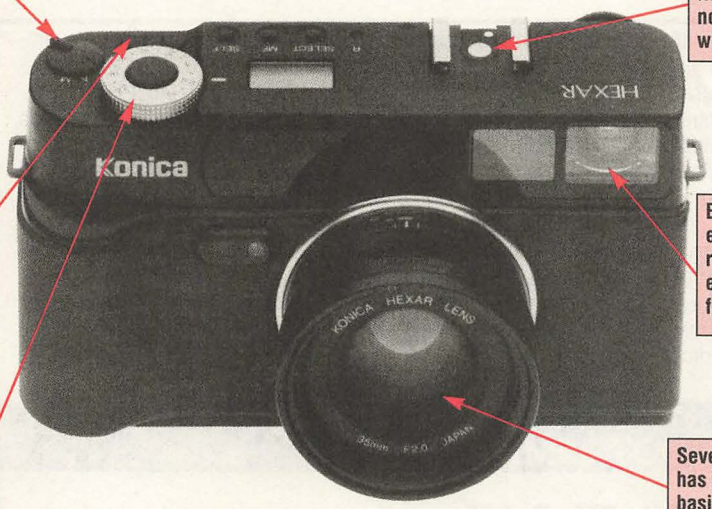
Capability ★★★★★
Convenience ★★★★½
Features ★★★½
Overall ★★★★★

FOCUSING: AF or manual. Active infrared one-shot from 2 feet to infinity in 290 steps. Autofocus can be locked at one distance setting with manual-focus button. Manual scale focusing includes infinity lock with LCD distance readouts. SHUTTER: Electronically timed metal-bladed between-the-lens with AE and manual speeds 30–1/250 sec plus T.

EXPOSURE SYSTEM: Program AE with aperture biasing; aperture-priority AE; metered manual. Single SPD cell reads centerweighted averaging pattern EV 0–16 (ISO 100, f/2 lens) and four-degree central limited area EV 3–18 (ISO 100, f/2 lens). AE lock is coupled to shutter release. Film speed defaults to previously set manual ISO rating for noncoded films.

VIEWFINDER: Fixed eye-level viewfinder with superimposed bright framelines; motorized frameline projection system automatically compensates for parallax once focus is achieved; central crosshatch bright lines delineate autofocusing and spotmetering areas; autofocus confirmation lamp; under- and overexposure lamps, analog distance-scale bar.

FLASH: Clip-on HX-14 autosensor electronic flash provides dedicated-flash autoexposure in program and aperture-priority modes from 2 to 23 feet, ISO 100 film; manual flash in manual mode, guide number 46 (ISO 100, feet).



Exposure mode settings include program, aperture-priority, metered manual. Manual automatically sets meter pattern to central spotmeter.

Up-down buttons control shutter, other features in conjunction with control buttons. Some control sequences are tough to figure without the manual.

Handy aperture dial controls aperture in manual and aperture-priority modes, biases exposures toward user-selected aperture in program.

Hot shoe is dedicated for Konica flash, can be used with nondedicated hot shoe flash with camera in manual mode.

Exceptional bright-frame finder is reminiscent of best rangefinders, with light-gathering window and projected-framelines.

Seven-element 35mm f/2 lens has built-in retracting lenshood, basic depth-of-field scale.

Significance: You may have noticed that this review of the Konica Hexar is as long as that for an SLR, which reveals a not-so-well-kept secret: The Hexar isn't really a point-and-shoot. It has been saddled with that label solely because it has a noninterchangeable lens; in operation and design, it is very much a special-purpose professional instrument, an autofocus, multimode non-SLR, if you will. In keeping with its no-compromise design philosophy, the Hexar is a stoutly constructed, die-cast metal camera with understated graphics and a very secure-feeling rubberized coating. Its electronics use centerweighted metering in two of its three exposure modes (program and aperture-preferred), switching over to central limited area in metered manual. An expensive camera? Yes. But it looks, feels, and operates like an expensive camera designed for pros and serious amateurs.

Features: The Hexar doesn't have features in the same sense that a typical P/S has features. There's no quintuple self-timer or auto-composition setting here—for that matter, it doesn't even have a built-in flash. But it has three exposure modes and two meter patterns and allows exposure compensation of ±2 stops in third-stop increments, manual keying of a vast range of ISO settings, manual focusing by electronic scale, and the setting of a personal lower- threshhold shutter speed (1/4–1/60) in program. It compensates for parallax via motorized bright-frame lines that collapse inward to indicate correct framing. An LCD indicator near the end of the rewind alerts you to open the back to keep the film tip out; wait another couple of seconds, and it's completely rewound. There is a silent mode, and—oh, yes—a single self-timer.

Capability: The Hexar has been designed from the ground up as an available-light, candid camera. In normal-motor mode, the camera cannot be heard over normal background noise at a moderate distance. In silent mode (achieved by slowing all motors down), the camera is virtually inaudible at arm's length, and some people with normal hearing cannot hear the rewind without pressing an ear directly to the camera. Vibration is also nearly nonexistent. The optics, focusing, and framing are impeccable; the lens, in particular, can challenge an SLR optic in sharpness and freedom from light falloff in the corners. Exposure metering (very accurate) is of the classic sort: The Hexar leaves it up to you to compensate, or spotmeter, in backlight and other tricky lighting situations. The only real drawbacks: a top shutter speed of 1/250 sec, somewhat clumsy manual scale focusing, and lack of a truly capable system flash.

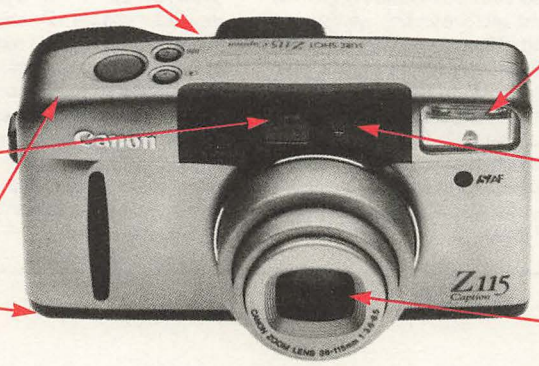
Convenience: The knurled aperture dial and shutter up-down buttons right behind it are easy to use. In program, the shutter will go only as low as you've set for your low-end threshold, while apertures will, if possible, stay clustered around the aperture-dial setting. In manual, the match diodes in the finder are as easy to use as on a classic SLR. But we'd love to see shutter and aperture settings in the viewfinder. Instead, you need to peek at the top-deck LCD panel. Control buttons do double duty, and some settings are less than intuitive; for example, for silent mode, you turn on the camera while pressing the manual-focus button. The included HX-14 shoe-mount flash allows balanced fill in program mode but has limited dedication, requiring manual keying of settings in other modes. Are we nitpicking? Of course—you have to, with superior cameras.

POINT AND SHOOT 35MM

Best Suited For Snapshooter, Beginner, Amateur

CANON Z115

Capability ★★★★★
Convenience ★★★★½
Features ★★½
Overall ★★★★



Dial (back) allows quick changing of various modes.

Real-image finder shows a trace of flare, but is otherwise very good.

Aluminum panels on body are handsome and sturdy.

Incandescent bulb in flash acts as steady anti-red-eye lamp.

Three-beam autofocus can be switched over to separate, central-beam system.

The 38–115mm f/3.6–8.5 lens uses double telescoping tubes to collapse into body; lens protrudes only one-half inch when closed.

Significance: From the looks of the new Sure Shot Z115, you'd think it was a metal camera. Surprise—it is a metal camera, or at least partly clad in beautiful satin aluminum. Beauty isn't just skin deep, though, as the Z115 boasts faster focusing and shorter time lag, automatic mode settings (by dial!) reminiscent of those of EOS SLRs, an ultralow-noise setting, and commendably simple operation for a quite complex camera.

Features: Turn the back dial to get regular auto, action, night scene, portrait, or macro modes. These adjust flash, zoom, motor, and meter appropriately. You can also choose a spot setting (both spot-metering and spot AF, for the finicky) and a silent mode that quiets down an already quiet motor. You can change individual settings, like flash, with buttons that reside under a discreet back flap.

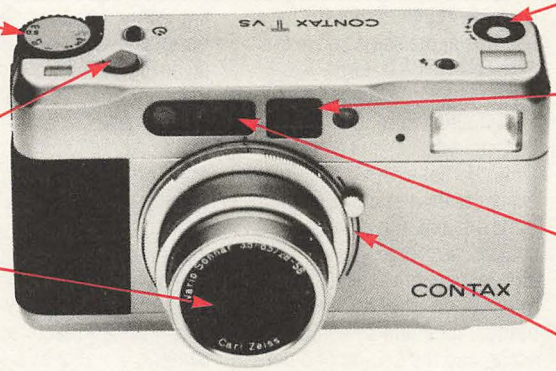
Capability: This impressive camera has speeds 4 to 1/1200 sec—the fastest yet on a P/S. The 518-step autofocusing system has some predictive (tracking) capability. If you've grown accustomed to a P/S with considerable time lag between pressing the shutter and getting the shot, you may have to get used to the Z115, which has really slashed this time lag. We were surprised by the lack of exposure compensation.

Convenience: This is a smooth-operating, nice-handling, quiet camera, so any criticisms amount to picking fairly small nits. The zoom buttons might be a slightly long reach for short fingers. On our early sample, the finder had a touch of flare and central fuzziness. But we liked the autofocus confirmation, which is a very slight, non-intrusive audible beep. And the fast shutter release is a very welcome change.

POINT AND SHOOT 35MM

CONTAX T VS

PROTO. UNRATED TYPE



Setting dial also serves as focusing thumbwheel in electronic rangefinding.

Synthetic sapphire shutter button? Of course. What else goes so well with a titanium body?

Beautifully made 28–56mm f/3.5–6.5 Vario Sonnar has seven-blade diaphragm, zooms via tab or milled ring, uses old-style, losable lens cap.

Exposure-compensation dial is fast and easy to operate.

Real-image finder uses LCD framelines to show panorama frame, parallax shift.

The T VS parts company with the T2 by using passive autofocusing like an SLR.

Aperture dial also sets exposure mode.

Significance: You've scrimped and saved and gone without, all to buy a Contax T2...but you still have this nagging feeling that you really should get a zoom. Fret not. Rumors finally materialized this fall with the Contax T VS—that's VS as in a Vario Sonnar zoom lens. Like the T2 (which remains current), the T VS combines program and aperture-priority automation, autofocus, clear viewfinder information, and the precision crafting of a pocketable titanium body.

Features: Unique among point-and-shoots is the Contax T-series electronic rangefinding: Turn the thumbwheel in the direction of LED finder arrows and you can focus manually via the AF sensors. There's a focus-assist beam, infinity lock, multi-option flash that works in either mode, with or without a single preflash burst to reduce red-eye. It has exposure compensation of ±5 stops in third-stops, midroll-switching panorama format, and a self-timer.

Capability: The T VS builds on the T2 with a greater shutter-speed range (16 to 1/700 sec in program, to 1/500 in aperture priority), a greater exposure-compensation range, and a viewfinder that's automatically masked by a transparent LCD for parallax compensation or panoramic format. Electronic rangefinding lets you hold focusing distances easily. We didn't get a production model in time to field check the lens, which focuses down to 20 inches.

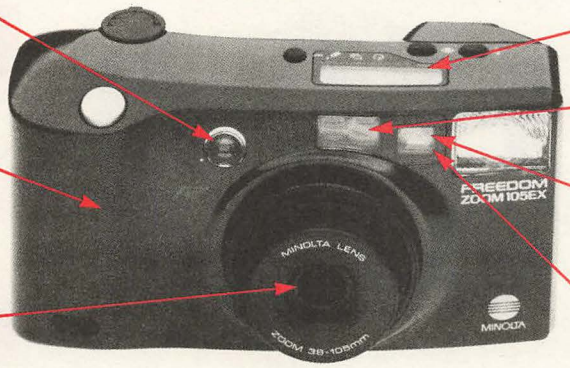
Convenience: While the T VS may appeal most to the well-heeled camera enthusiast, you can set it to program auto and autofocus and it is as simple to operate as any snapshot camera—albeit one equipped with a Zeiss Vario Sonnar. Many users found the zoom tab and ring less than handy, though; you can easily bump the aperture ring and shift it while zooming. But it's a pleasure to see shutter-speed readouts and auto parallax adjustments in the finder.

POINT AND SHOOT 35MM

Best Suited For Snapshooter, Beginner, Amateur

MINOLTA Freedom 105EX

Capability ★★★★½
Convenience ★★★★½
Features ★★
Overall ★★★★



Anti-red-eye lamp also serves as focus-assist beam.

Body's neat, wedge-shaped-contours provide an easy grip.

The 38–105mm f/3.5–9.2 lens uses only four elements, but four aspheric surfaces.

Simple LCD panel is very logically laid out.

Autofocus operates quite swiftly for a passive system.

It's the first P/S camera with-through-the-finder metering.

Real-image finder is clear, with good eye relief.

Significance: The successor to the Freedom Zoom 105i, the 105EX substitutes a conventional shape and simple operation, but it adds a passel of high-tech innovations. The metering system operates through the viewfinder to measure what you see— eliminating a separate meter port. The very compact (and very advanced) lens was designed to reduce flare and boost color contrast. And all this sophistication operates with admirable simplicity.

Features: The 105EX controls, readouts, and operation were designed with ease of operation in mind, a quality that can be in short supply in high-end point-and-shoots. It has the three standard flash modes (auto, flash-on, flash-off) plus night flash, anti-red-eye by steady incandescant lamp, a single-frame self-timer, single-shot and continuous motor wind, and shutter release (either instantaneous or delayed) by the optional infrared remote control.

Capability: Our experience with Minolta's aspheric point-and-shoot lenses show that, by and large, they achieve their objective of high image quality— particularly strong contrast in difficult lighting—with less lens. Focusing is quite fast for a passive type, and the focus-assist lamp helps it along in low-light indoor situations. If you intend to do much tele work, we'd suggest film that's ISO 400 or better —f/9.2 is mighty slow, indeed.

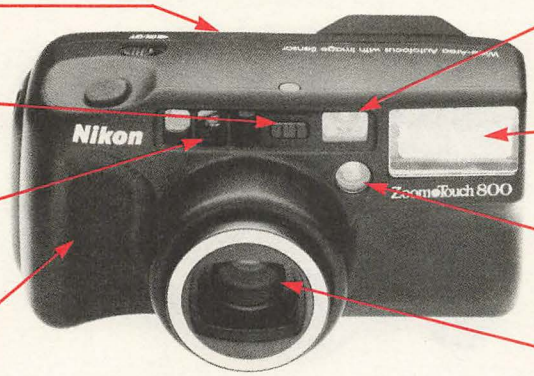
Convenience: A lightweight lens and smallish body make the 105EX the lightest camera in the 100mm-plus class, and its quite thin body, with fully retracting lens, slips easily into a moderate-size jacket pocket. The topside control panel and buttons are a model of clear, straightforward operation. To top it off, the camera is very quiet. We would take care to explain to tyros to focus on details to avoid misfocusing with the passive autofocusing.

POINT AND SHOOT 35MM

Best Suited For Amateur, Advanced Amateur, Professional

NIKON Zoom-Touch 800

Capability ★★★★½
Convenience ★★★★
Features ★★★
Overall ★★★★



LCD panel and control buttons (back) take some study with the manual.

Self-timer lamp flashes during settable delay of 5–30 sec.

Passive autofocus is accurate but needs care in shots at infinity.

Massive grip puts fingers naturally on shutter and zoom.

Clear, sharp real-image finder-requires careful eye centering.

Flash is more powerful than on most point-and-shoots.

Focus-assist beam is quite effective.

The 37–105mm f/3.7–9.9 zoom uses an ED element for sharpness.

Significance: You might think you're gripping an SLR when you pick up this mighty Nikon, and indeed many of the features of the Zoom-Touch 800—passive autofocusing with focus-assist beam, extralow-dispersion (ED) glass in the lens, focus tracking—sound more at home on an SLR than on a P/S. But while aimed squarely at the high end, the 800 can operate in plain vanilla automatic, making it appropriate for both the snapshooter and the techie in the family.

Features: Besides normal flash options, anti-red-eye by three-pop preflash, and night flash, the Nikon offers several focusing modes: wide-area and spot AF, focus tracking in both wide-area and spot, and manual focusing by digital scale. There's exposure compensation (±2 stops in half-stops), continuous run, auto-zoom, interruptable rewind, and film skip, which allows you to continue at the right frame on a partially shot roll of film.

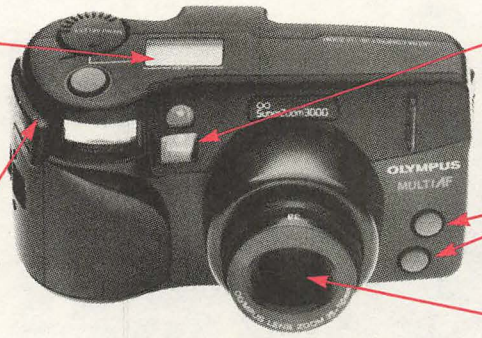
Capability: Passive focusing is generally as fast as a good active system. The focus-assist beam throws a pattern; we've found the range to be even a little longer than Nikon specifies (13 feet). Watch shots at infinity though: The shutter will release even if the subject isn't focused. For this reason, the 800 has an infinity lock—an oddity on passive focus. The ED-element lens is a fine optic, but with that slow speed at tele, we'd strongly recommend 400-speed film.

Convenience: Many like the big-camera grip, although a thumb rest on the back would have improved it. While many of the advanced features will please a serious shooter, it helps to have the manual along for reference. Control buttons are small, and all do double- or triple-duty of some sort. More, and bigger, buttons would have been clearer— and there's plenty of room for them. Interruptable rewind and film- skip features are a very handy plus.

POINT AND SHOOT 35MM — Best Suited For Student, Amateur, Adv. Amateur, Professional

OLYMPUS Infinity Zoom 3000

Capability ★★★★½
Convenience ★★★★
Features ★★★
Overall ★★★★



Menu control system keeps LCD neat, but requires two hands to make settings.

Real-image finder has good eye relief and diopter correction, but it's a bit fuzzy.

Zooming is done with left-hand buttons.

On-off switch protects flash (pulsating anti-red-eye) when off.

The 38–110mm f/3.8–8.1 has two zooming speeds.

Significance: There are now several cameras in this range that are a tad smaller than the Infinity 3000, but this was the camera that started the trend; before this svelte little number, 100mm-plus cameras all came in the jumbo size. It inherited numerous advantages from previous Infinity Zooms: lots of focusing zones (460), good lens, spotmetering, close-ups without fuss, and moderate weatherproofing. It's a winning combination.

Features: The Infinity 3000 has the three standard flash modes (auto, flash-on, flash-off) with or without anti-red-eye. Night mode can be used with or without flash. Then, add spotmeter and spot autofocusing, autozoom, basic tracking focus (keep it to walking or running at medium distances), self-timer, and infinity lock, and the 3000 can handle most any shooting situation. An optional infrared remote controller (3- sec delayed release) is available.

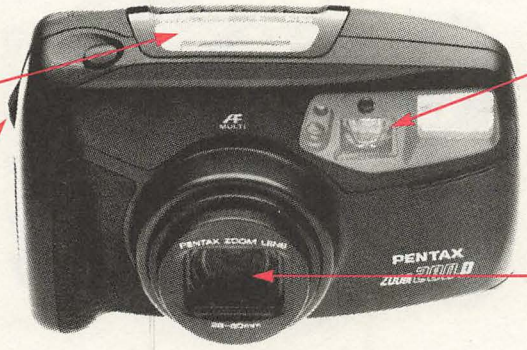
Capability: The long-range zoom, as you'd expect, is slow at the tele end, but not as slow as some at f/8.2. The most controversial Olympus feature, the stroboscopic, 16-pulse preflash, is nonetheless effective. (Warn your subjects.) The lens focuses to two feet for quite a close view at 110mm. Wide-area autofocus can be switched to central spot AF in conjunction with the central spotmeter. We found the small flash rather limited in range.

Convenience: Some like the left-hand zoom buttons (it does force you to keep two hands on the camera, though), and some don't. Flash guard generally keeps fingers off the flash. The weatherproofing will stand up to a fair amount of splashing but not dunking. Menu-type control setup requires you to use two hands to change most every setting; we simply would have liked more buttons. Aside from a bit of zooming racket, the camera operates very quietly.

POINT AND SHOOT 35MM — Best Suited For Beginner, Amateur, Advanced Amateur

PENTAX IQZoom 280-P

Capability ★★★★★
Convenience ★★★★½
Features ★★★½
Overall ★★★★½



Top-deck control center has large schematic LCD, easy-to-use button controls for various feature groupings.

Sharp real-image finder doesn't require excessive eye-centering, has auto masking for panorama frame. Welcome diopter adjustment has click-detents that are a tad too firm.

Slide-out remote control can zoom lens, hold shutter open on B.

The 28–80mm f/3.5–8 zoom was first such focal length on a P/S. Lens has yielded fine results in our field checks.

Significance: While many users of point-and-shoots value simplicity and price over cutting-edge features, a significant number of them look for an "almost SLR"—a highly adept, full- featured camera with a useful zoom range, all in one integrated camera. For them, we'd suggest the Pentax IQZoom 280-P should be on the short list of desirable models and is practically a must-have for travel and scenic enthusiasts.

Features: As with other top-end IQZooms, the features border on too many. They're kept sorted out by four control buttons that group similar functions: flash options and Bulb on the mode button; anti-red-eye by preflash on the flash button; self-timer, drive modes, and interval timer on drive; spot AF, infinity lock, and autozoom on the image button. It switches midroll to panoramic and has exposure compensations, ±3 stops in half-stops.

Capability: The 28mm end of the zoom is particularly useful indoors and out, for both standard framing and panoramics. With 320 focusing zones, the 280-P is capable of crisp shots on print or slide film. There are plenty of features for the experimenter (multiple exposures, interval shooting) and considerable leeway for exposure variation. We would like to have seen longer autoexposure speeds than 1/5 sec., though.

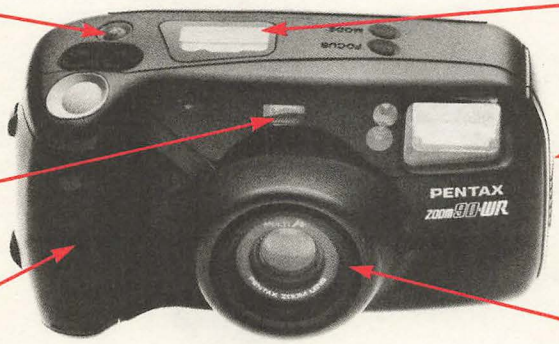
Convenience: With a big camera, designers have the luxury of using big controls, and here the 280-P shines. Buttons are easy to push, LCD readouts easy to see; the camera is easy to fire without blocking the flash or smudging the lens. More buttons, though, let you enter oddball combinations of settings. Use the on-off switch to reset quickly to standard auto. Too much for the tyro? Not at all— leave the buttons be, and snap away.

POINT AND SHOOT 35MM

Best Suited For Snapshooter, Beginner, Student, Amateur, Adv. Am.

PENTAX IQZoom 90-WR

Capability ★★★★½
Convenience ★★★★
Features ★★½
Overall ★★★★



Macro setting gives you autofocus close-ups 1½–2½ feet and automatically resets to tele if you're farther away.

Clear real-image finder requires eye centering but has good eye relief.

Rubberized grip provides secure handling.

LCD panel is fairly uncluttered for all the info it must convey.

We recommend removing the slide-out remote controller if you're going to get the camera seriously wet.

Weatherproofing required use of gasketed clear cover over the 38–90mm f/3.5–7.5 lens rather than a true lens barrier.

Significance: The point-and-shoot equivalent of a Range Rover, the IQZoom 90-WR combines a solid, quality, dare we say luxury feel with enough seals, gaskets, grommets, and rubberized coatings to make Jacques Cousteau feel secure. While not intended as an underwater camera, it will withstand momentary full dunkings. Dirty? Wash it off under the tap. No wonder it's become a favorite of careless editors everywhere.

Features: Plenty of 'em, but arranged so that they never appear overwhelming. Less-used controls (drive modes, self- timer, interval timer) reside under a sliding flap that's also the remote control (it zooms the lens from afar, too, and can hold the shutter open on B). Some features may border on overkill for snapshooters, but they make for a camera that can handle quite a few different assignments.

Capability: The autofocusing system uses 61 steps, low by today's standards, but in our real- world use the focusing and lens sharpness prove just fine. Wide-area AF is augmented with spot AF, triggered by a single button. We would have liked autoexposure speeds slower than 1/5 sec. Since the 90-WR is likely to be used in bad weather, we'd recommend the use of 400-speed film for those dark rainy days.

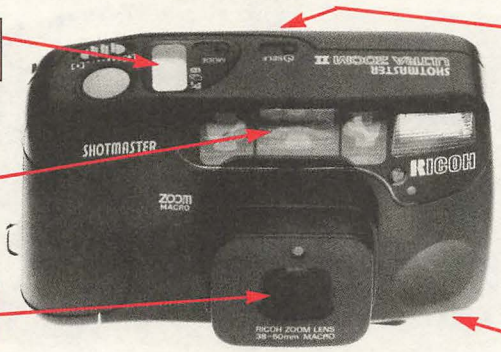
Convenience: You can use it at the pool, in the rain, in the snow. Although a large and hefty camera, it feels good in the hand and has well-placed controls. While the features are arranged nicely, you can still end up with goofy setting combos like Bulb with self-timer and macro. (Turn the camera off and on and it resets.) The rubber-shielded controls (for example, the zoom buttons) require a firmer push than usual.

POCKET POINT AND SHOOT

Best Suited For Snapshooter, Beginner, Student, Amateur

RICOH Shotmaster Ultra Zoom II

Capability ★★★½
Convenience ★★★★
Features ★★½
Overall ★★★½



Modes and their indication on the LCD are simple and straightforward.

Older-type bright-frame finder has quite a lot of distortion.

The 38–60mm f/4.5–6.9 zoom operates in flat-collapsing lens barrel.

Sliding panel (back) covers eyepiece, simultaneously folds in lens and shuts camera off.

Extra safety latch (bottom) prevents unintentional opening of camera.

Significance: While that 38–60mm zoom lens may look awfully short by today's standards, the Ricoh Ultra Zoom II qualifies without reservation as a genuine breakthrough camera. While other manufacturers were content to moderately downsize their 2:1 zoom cameras, Ricoh succeeded in making the first shirt- pocketable zoom—thus creating a new genre in point-and-shoots. And the Ultra Zoom still has some truly unique features.

Features: "Super night mode" will take an actual double exposure—the background at infinity, then the subject in the foreground by flash (yes, with anti-red-eye) for correct focus and exposure on both. No foreground subject? The camera automatically switches to infinity lock and no flash. There are three flash options, plus anti-red-eye, self- timer, continuous wind, and Ricoh's signature TV mode for correct exposure of shots off the TV screen.

Capability: The 38–60mm lens is a tad on the slowish side, but load up with 400-speed film and it'll take plenty of sharp shots. The shutter goes to 1 sec in super night mode, but only 1/4 sec in flash-off setting—we'd like a few slower speeds. The camera can be wired with an electronic cable release or a wireless remote controller capable of basic wildlife shots. And yes, we'd love to see Ricoh stretch the lens to a full 70mm at telephoto.

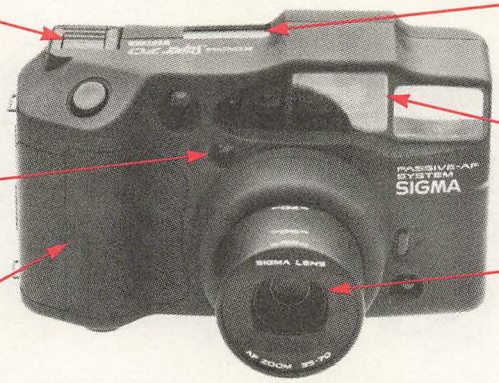
Convenience: The lens collapses in a clever double-telescoping barrel; while it saves on bulk, we'd advise caution when the lens is extended: Don't hit the lens barrel too hard against anything. Small size and well-located controls make it easy to use, and consultation with the manual should be minimal, even for a snapshooter. While the camera shutter and wind mechanisms are commendably quiet, the zooming action makes a bit of racket.

POINT AND SHOOT 35MM SLR

Best Suited For Snapshooter, Amateur

SIGMA Zoom Super 70

Capability ★★★★½
Convenience ★★★★
Features ★★★
Overall ★★★★



Hot shoe mates with Sigma 280-S dedicated flash for greater reach.

LCD panel and controls are simple, straightforward.

Bright frame finder has good eye relief but some distortion.

Passive focusing with assist beam provides virtually stepless autofocusing.

Sigma 35–70mm f/3.5–6.7 is one of the best zooms on a P/S.

Rubberized finish, beefy construction inspire confidence.

Significance: Not the smallest or the lightest (by a considerable margin) or the most feature-packed, the Sigma Zoom Super 70 (with its other Sigma stablemates, the Zoom 28 and the Zoom Super 100) represents a damn-the-torpedoes design philosophy of quality over all. From the exceptionally solid body with its flawless fit, to the fine lens, to the accurate passive focusing, the Super 70 will appeal to the most persnickety point-and-shooter.

Features: There are the three main flash modes, with on-demand multipreflash for anti-red-eye. You can compensate exposures over or under by a stop and a half, take a three-shot multiple sequence, and use the optional accessory infrared remote controller RS-11. The auxiliary dedicated flash works in auto or flash-on mode and triggers preflash. As the camera uses a strict focus-priority system (no focus, no fire), there's an infinity lock.

Capability: A while back a couple of our editors compared a Sigma P/S zoom with an inexpensive SLR zoom—and found the Sigma equaled or bettered the interchangeable lens in most shots. The passive AF is claimed to be stepless, although no system can be truly stepless, due to mechanical limitations on focusing positions. But the Sigma comes awfully close, at the expense of the somewhat finicky AF, particularly in low-contrast light.

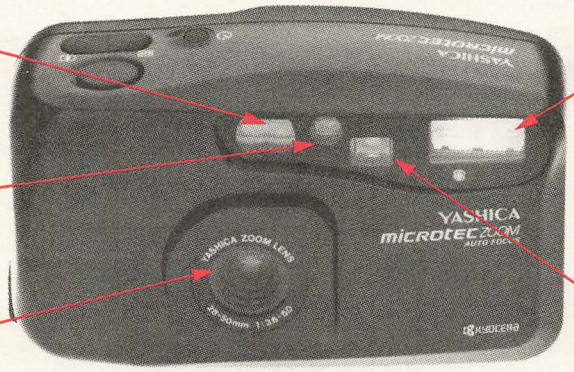
Convenience: No tiny zoom, this is a big hunk of a camera, as big as some SLRs. But it's not excessively heavy, and the grip and feel of the shutter button are excellent. The controls are uncluttered, and the control sequences are simple, although the buttons are smallish. (Everyone can press them with fingers, though.) Some users might find the passive AF fussy, but if you focus on details it's really not a problem. Zooming and firing are fairly quiet.

POCKET POINT AND SHOOT

Best Suited For Beginner, Student, Amateur, Adv. Am., Pro.

YASHICA Microtec Zoom

Capability ★★★★½
Convenience ★★★★
Features ★★
Overall ★★★★



Double window is a clue to the passive-type autofocus.

Flash is tiny, but it's a true zooming type with Fresnel lens.

Near-infrared focus-assist beam helps out in low light.

Tiny 28-50mm f/3.6-6 lens collapses flush into body, has easy-to- fingerprint clear lens cover.

Real-image finder requires exact centering, but it's exceptionally clear and sharp.

Significance: Who else but Yashica would have turned the zoom-compact concept topsy-turvy? The diametric opposite of the me-too camera, the Microtec Zoom has a true wide-to-normal 28–50mm zoom. A high-accuracy passive AF system, rather than the usual active system, focuses the lens. Shrink it into the shirt- pocketable class, and you end up with something that looks and feels like a zoom version of the Yashica T4.

Features: This is a camera for the user who values simplicity rather than a surfeit of gimmicks. A single mode button will add anti-red-eye (single preflash) to the autoflash, then cycle the camera to flash-off and flash-on. You can make Stretch pictures on a whole roll by adding a film-chamber insert, and you can set the camera on self- timer. That's it. What, no infinity lock? You don't need it with passive AF, as long as you focus on distant detail.

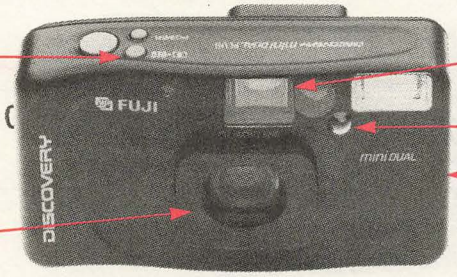
Capability: The passive, phase-detection AF works quite swiftly (these systems can be pokey on point- and-shoots). The focus-assist beam casts a pattern so that the AF can focus on a blank wall to about 8 feet; otherwise, be sure you're focusing on a vertical detail. The AF has more focusing zones at 50mm (408) than at 28mm (231); 50mm is the macro position, focusing to 20 inches. We'd like a bit more shutter-speed range than 2–1/330 sec.

Convenience: Pocketability, useful zoom range, and simplicity make this a high-ranking camera on the convenience index. Minor quibbles: The zooming action is quite noisy and a bit herky-jerky, although the camera is quiet and smooth-operating otherwise. The flash option button is a bit difficult to press without a ballpoint. And we'd recommend carrying a microfiber cloth to wipe that lens, which almost invites your fingerprints.

Best Suited For Snapshooter, Beginner, Amateur

FUJI Discovery Mini Dual Plus

Capablity ★★★★
Convenience ★★★★
Features ★★
Overall ★★★½



Single button shifts focal length of 28/45mm lens.

"Clear lens cap" is recessed, less prone to fingerprints than flush mount.

Bright-frame finder is a little dark and distorted.

Uses steady lamp as anti-red-eye.

Has Fuji's quick drop-in loading, prewinds full roll.

Significance: This was the first 28mm-equipped P/S and first dual-focal-length camera to fit in a shirt pocket. While true zooms have gained in favor, it's still a capable goodie, especially for the traveler.

Features: A good-sized back LCD panel shows the mode: auto, flash-on, flash off, backlight compensation (+2 stops), anti-red-eye, infinity lock. A time-and-date back is standard. There is no self-timer, though.

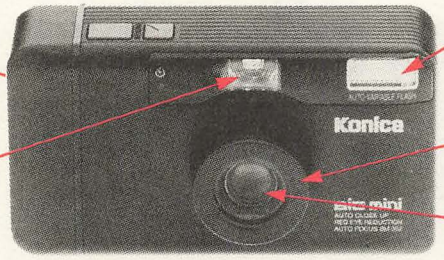
Capability: With the press of a button, the 28mm f/3.5 lens converts to a 45mm f/5.5, for a normal perspective, albeit a slowish one. We've found the lens and autoexposure perform well with slide film.

Convenience: It fits in a pocket, the buttons are clear and easy to press, and the operation is straightforward. We can't think of much you could do wrong except to put fingerprints on the lens or a finger over the flash.

Best Suited For Snapshooter, Beginner, Student, Amateur

KONICA Big Mini

Capablity ★★★★½
Convenience ★★★★
Features ★★
Overall ★★★★



Control buttons (back) are quite hard to press.

Older-style bright-frame finder has some distortion, but good eye relief.

Flash power is varied to avoid burnout in close-ups.

Mind your digits or you'll get fingerprints on the clear lens cover.

The 35mm f/3.5 four-element lens has long-standing rep as a sharpie.

Significance: Those looking for a minicamera may well ask: Why not own an original? And here it is, the Big Mini—actually, it's now the third generation spawned by the revolutionary Konica A4, and one of the most capable.

Features: The Big Mini makes no false moves. It has standard flash options, red-eye reduction by single preflash, infinity lock, self-timer, and, for the finicky, exposure compensation of ±1.5 stops. The clear lens cap is a skylight filter.

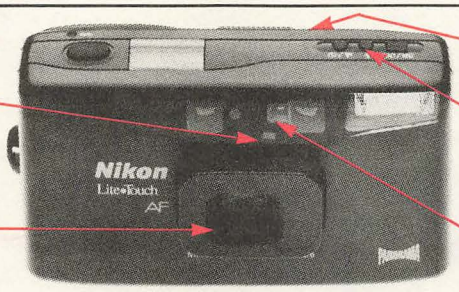
Capability: What more can we say about the camera that got pros carrying point-and-shoots? Autoexposure handles slide film, 198-zone focusing is accurate-plus, and it now has shutter speeds that get down to 7½ sec.

Convenience: A superbly portable, handy camera, except (Konica, please listen this time) for those infernally teeny control buttons that you can't poke easily, even with the little tool Konica provides. Bring a ballpoint.

Best Suited For Snapshooter, Beginner, Student, Amateur, Advanced Amateur, Professional

NIKON Lite-Touch

Capablity ★★★★½
Convenience ★★★★
Features ★★½
Overall ★★★★



You need to keep your eye exactly centered over the very clear real-image finder.

The 28mm f/3.5 triplet is an exceptional performer for its design.

Panorama switch (back) can be easily moved inadvertently. Tape it.

Control buttons are too small for many users. Carry a pen.

Steady lamp for anti-red-eye is also a self-timer indicator.

Significance: The littlest Nikon is also the littlest 35mm AF camera, but big on smart design, with a 28mm true wide-angle lens and on-demand panoramas. There's just no excuse anymore not to carry a camera.

Features: Camera has the three flash options (auto, always on, always off), infinity lock, and a single and double self-timer. We like that Nikon squeezed a full lens cover into the camera to keep fingerprints off the lens.

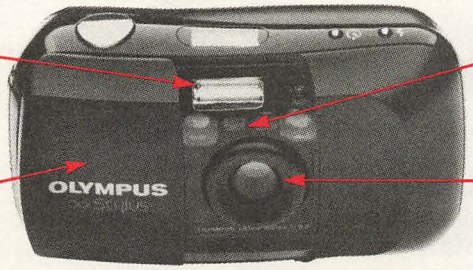
Capability: The 28mm f/3.5 lens has but three elements, yet test slides were excellent. The DX, though, is limited to ISO 100, 200, 400, 1000. We'd also like a wider shutter-speed range than 1/4–1/450 sec.

Convenience: If you can't fit the Lite-Touch in your pocket, you don't have pockets. Finder and panorama indicator lines are very sharp, operation straightforward. Only quibble: those dinky control buttons.

Best Suited For Beginner, Amateur, Advanced Amateur

OLYMPUS Infinity Stylus

Capablity ★★★★½
Convenience ★★★★
Features ★★★
Overall ★★★★



Well-protected flash is very likely to cause red-eye. Use the pulsating preflash indoors.

Sliding clamshell cover protects all delicate goodies.

Sharp, clear real-image finder doesn't need excessive eye centering.

The 35mm f/3.5 lens, a triplet design, is quite sharp.

Significance: An instant cult camera (thanks to the bloodlines of its predecessors, the Olympus XAs), the Stylus has spawned a mob of imitators. The reason is simple: It's an elegant, functional design.

Features: The basic flash modes (auto, always on, always off) are included, as is the option to trigger the trademark Olympus pulsating preflash. A self-timer rounds out the features for this simple camera.

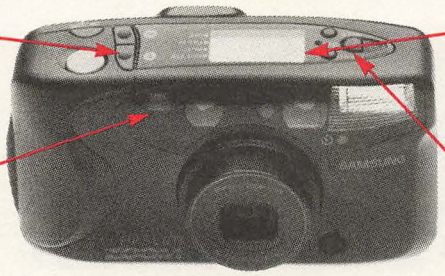
Capability: Aimed at the snapshooter, the Stylus forgoes low shutter speeds (range: 1/15 to 1/500), but the quite sharp three-element lens focuses right down to 13 inches with no fuss. The tiny flash has limited range.

Convenience: Curvaceous design enables it to slip easily into pocket or purse; provides nice, ergonomic grip; keeps fingers from in front of lens. You'll often need the pulsating preflash for indoor people pics.

Best Suited For Snapshooter, Beginner, Amateur

SAMSUNG AF-Slim Zoom

Capablity ★★★★
Convenience ★★★★
Features ★★½
Overall ★★★½



Little nubs give a tactile feel to the zooming buttons.

Real-image finder requires your eye to be well centered.

LCD is neat and clear, but the sheer number of features may confuse a tyro.

Snap mode sets focus and drive for shooting from the hip.

Significance: Upstart Samsung's original AF- Slim has evolved into two branches: a simpler single-lens model, the AF-Slim-R, and the pocketable AF-Slim Zoom, a very compact, competent 35–70mm model.

Features: Besides all standard flash modes and anti-red-eye by single preflash, a plethora of features: interval timer, Bulb timer, multiple exposure, four self-timer settings, much more. Snap mode will appeal to street shooters.

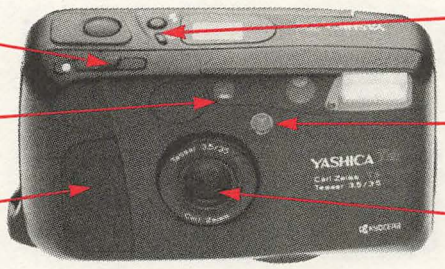
Capability: The Slim Zoom will appeal to a creative point-and-shooter who wants to go beyond snapshots. With its many shooting modes, a user can experiment with out-of- the-ordinary shots like time exposures.

Convenience: Leave it on auto—or snap mode—and it's literally a snap. LCD does a good job of keeping all those on-demand features sorted out. For the traveler looking for a small zoom, a good choice.

Best Suited For Snapshooter, Amateur

YASHICA T-4

Capablity ★★★★½
Convenience ★★★★½
Features ★★
Overall ★★★★



On-off switch simultaneously opens or closes lens porthole.

You need to keep your eye fairly centered over the finder.

Rubberized panel improves grip.

Flash-option button responds to a firm press, but self-timer needs a poke with a ballpoint.

Meter is more centerweighted than true segmented.

The 35mm f/3.5 Zeiss Tessar lens has earned a reputation for sharpness, contrast.

Significance: The Yashica T4 was not the first camera in the mini-camera field, but it's first in the minds of many P/S fans who appreciate its optical quality, neat design, and ease of use.

Features: Yashica kept it simple but versatile: all-auto, flash-on, and flash-off options, plus red-eye reduction by single preflash, infinity lock, and self-timer. We like it that way.

Capability: Has an unusually high shutter speed for a P/S—1/750 sec—but it could use some speeds longer than 1 sec. Lens quality, exposure accuracy with slide film make it a favorite.

Convenience: Wedge shape improves pocketability and handling ease. Fully retracting lens helps prevent fingerprints on the lens. Real-image finder is distortion free, but it's a tad fuzzy.

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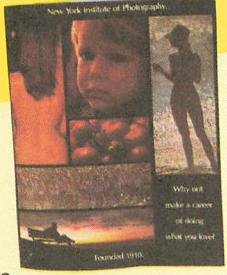

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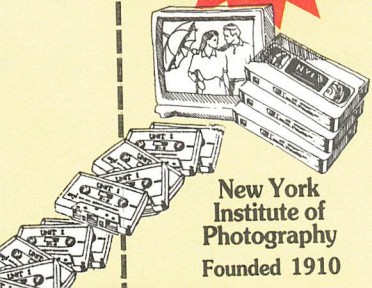

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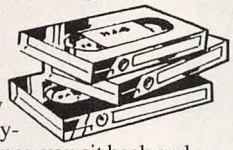

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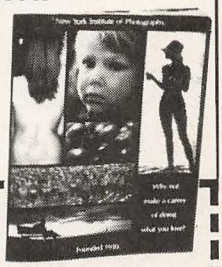

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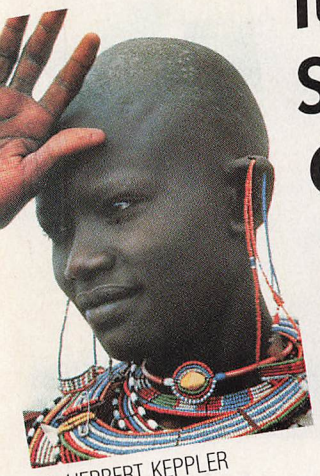

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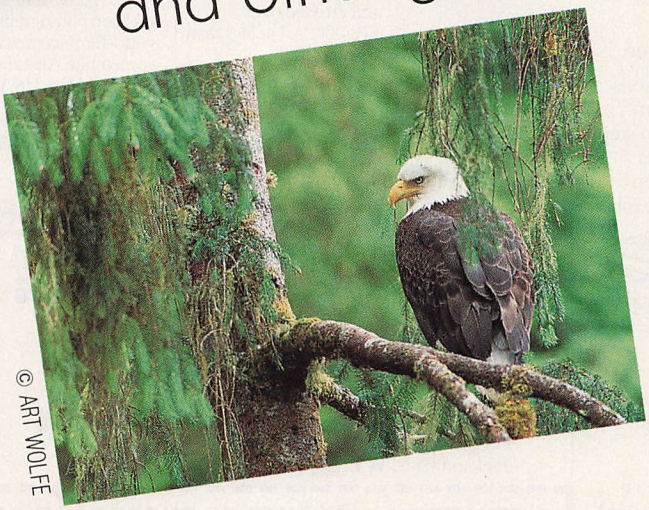

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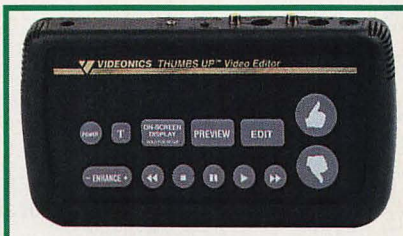

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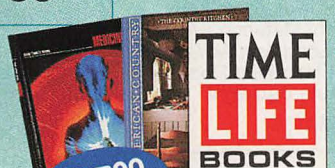

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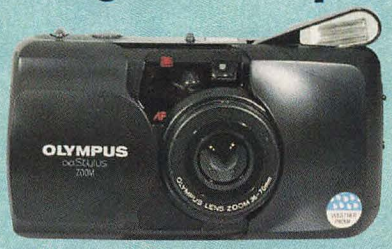

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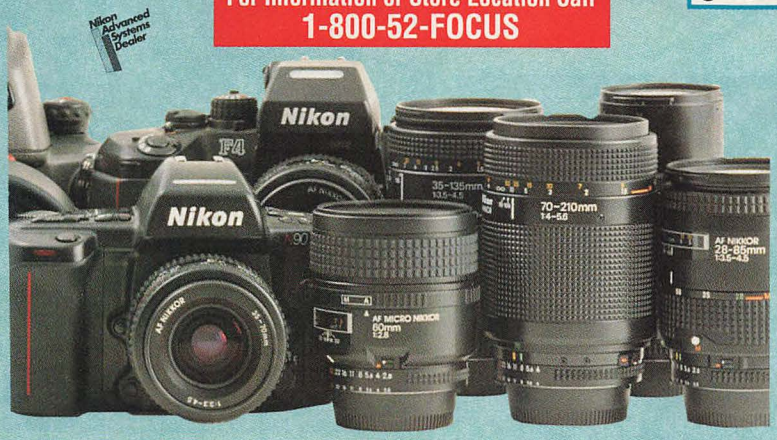

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FIFTY YEARS AGO

How we looked and what we wrote back then

Despair, fright, exhaustion—the emotional toll the war was having on children was revealed in the photographs of our December "Salon" section. These poignant images, taken from Therese Bonney's book, *Europe's Children*, were "not always technically perfect," we observed. This "points up an important message for photographers: Technique is of only subsidiary importance in the making of great photographs. The great thing is the manner of seeing, the depth of feeling, the vision, and the mind that operates the camera, not the mechanical rigamarole."

On another subject, but echoing that the camera is only the instrument of the person behind the lens, an article by Lucien Aigner emphasized that to get delightful photographs of your children, learn to watch them and be ready when the right moment happens, rather than trying to pose them.

The "world's best-known photographer," Margaret Bourke-White, was featured in a story about her assignment to shoot stills on the set of a war movie. But we also learned a bit about her adventurous life as a daring photojournalist: how she was arrested as a spy while photographing in Germany; how she photographed TWA's entire route from an old plane with the doors and windows removed; and how she became the first outside photographer allowed to photograph in Russia.

Landscape photography was the theme in our continuing series on composition. It pointed out the difference between mere scenery and a scene that has the essential pictorial elements necessary for a good photograph.

Elinor Stecker-Orel

OUT OF FOCUS:
SHORT SHORT CAMERA STORIES

Invisible Prints?

A CUSTOMER brought me a roll of film and said: "My brother would like you to develop this roll and make one print of each picture, but he does not want you to look at the pictures."

I told her that if I could do that, I'd be a wonder.—*Wm. A. Klos, Orange, Calif.*

Photo by U.S. Marine Corps

His girl's picture, propped up by a hand grenade, means a lot to this Marine.

Questions & Answers

DEPTH OF FIELD

As an amateur movie maker, I frequently read or hear the expression "depth of field," but have never had its meaning fully explained. Can you tell me, in simple language, what this phrase means?

ANSWER: "Depth of field" is nothing more than the range of sharpness between objects in the foreground and those in the background. For example, with the camera focused on a given point, the distance between the nearest object which is sharp and the farthest object which is sharp, is the "depth of field" of that lens. Depth of field always increases as the lens aperture is decreased.

ANTI-HALO

What is meant by an "anti-halation backing," and what effect does it have on films?

ANSWER: When bright light, such as from street lamps, electric signs, etc., strikes the back of a film negative, it tends to spread out, producing a sort of a blurred, halo effect known in photographic circles as "halation." To prevent this condition, most film nowadays is coated with a special dye or coating, known as an "anti-halation backing."

EFFECTIVE APERTURE

Occasionally, advanced cine fans refer to the effective aperture of a lens. What do they mean by the term, "effective aperture"?

ANSWER: The term "effective aperture" is used to describe that portion of the lens which affects the picture area only. Because of the fact that light rays bend or are diffracted when striking the lens, the ACTUAL aperture of the lens is usually necessarily larger than the "effective aperture."

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EXCELLENT Speed Graphic f 6.3, holders, F.P.A., carryall case, accessories, $100. Guaranteed. Elliott, 3077 Hull Ave., Bronx (67), N. Y.

8MM MAGAZINE Kodak, Model 90, and case. Excellent condition. Best offer takes. John Ellwood, DeKalb, Illinois.

ZEISS 185 mm Tele-Tessar 6.3 for Contax. John Enell, 674 East 29th, Paterson, N. J.

LEICA G f 1.5 Xenon with case, like new, $350 L. Finn, 28 W. Annapolis, St. Paul 7, Minn.

BEST offer buys Miniature Graphic, f 4.5 Ektar, coupled rangefinder, Kalart flash. Higgins, 1112 N.E. 14th, Oklahoma City 5, Okla.

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The problem is not your batteries, but your charger. As you repeatedly use your charger, you repeatedly add a barrier called "memory," which continuously shortens your running time. The reason? Your charger doesn't (1) **correctly discharge** your battery to its lowest safe level, and (2) it **doesn't properly charge** your battery to its absolute full potential as required by Ni-Cad chemistry. Each time you charge a battery with a regular charger, you perpetuate a vicious cycle that **shortens its running time and eventually leads to its premature death.**

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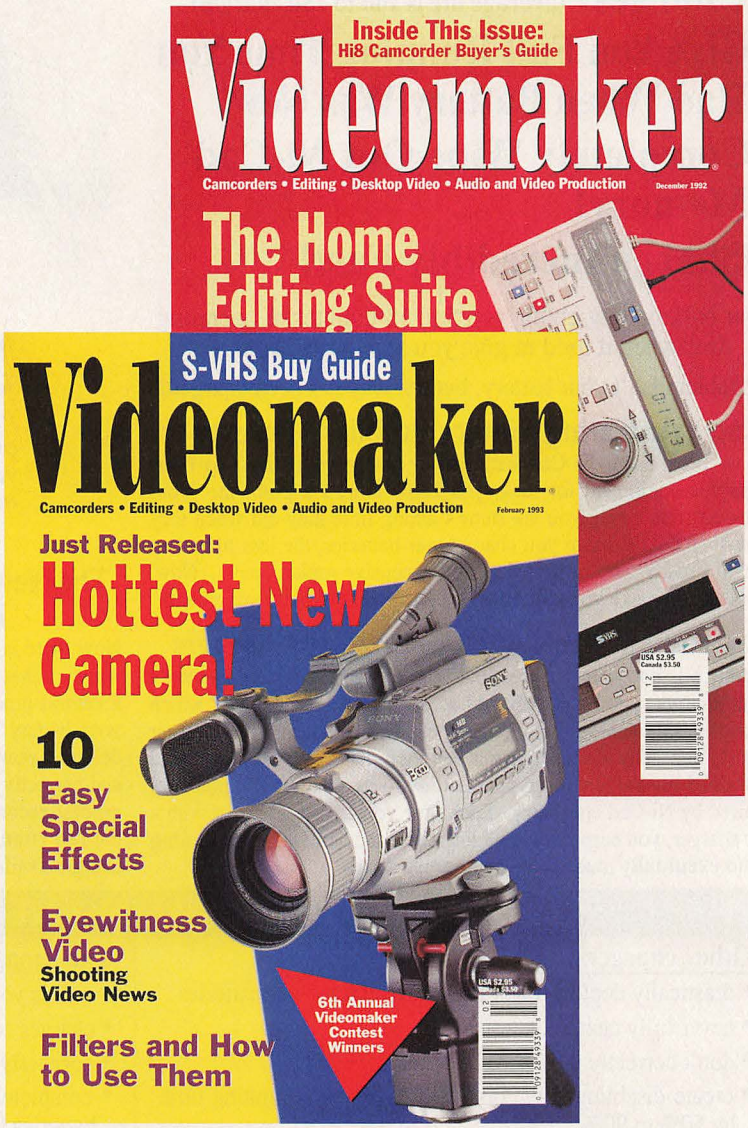

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Turn Your Home Videos Into Polished Productions

Every camcorder owner has experienced the problem: you've captured some great family moments, but also some not-so-great moments that make your videos seem a little "long." If you've ever wondered if there was an easy way to edit your videos, wonder no longer; that easy way is here. Videonics is a company that has dedicated itself to manufacturing video editing equipment that is so simple to use, it enables the average camcorder users to turn their videos into something really special.

The Video Editmaker's easy to use remote control can turn an armchair quarterback into an armchair editor! With the Editmaker, you have got a full function video editor that includes a complete titler, a special effects generator and graphics all in one unit. And the on-screen menus and instructions guide you through every step of the editing process. You can do something as basic as just removing some dull scenes. Or you can create an elaborate production by adding fades, dissolves, titles and graphics, or other dramatic effects. And at the end, roll the credits! You can scroll titles up the screen in any of 12 styles and 64 colors.

Have you ever thought of turning a family event into a music video? If you have, Videonic's Video Equalizer and Sound Effects Mixer can help you do it. Why not edit that video of the kids opening their Christmas presents, and mix in a classic holiday song like, "Jingle Bell Rock," as a soundtrack? Simple. You can also change the colors in the scene, convert the picture to black and white, then add new color. Or you can use solarization ("paint") effects. The Equalizer can also help you improve the look of your vacation videos. Was that beautiful Caribbean sunset brighter and more colorful than in the video you brought back? With the Equalizer's Digital Paintbrush you can brighten or change the color of that sunset, or green up a landscape.

Sound effects are also a great way to spice up your videos. The Sound Effects Mixer allows you to do that, and more. It combines a three-channel audio mixer with a digital sound effects generator for real audio power and versatility. It also has 59 digitized sounds that you can add to your videos. Why not re-edit that video of last Thanksgiving, and add in applause when the turkey gets carried out? Or use any number of other sound effects combinations to add humor to any video. How about taking all the best of your home video "bloopers," combining them with sound effects and music, and showing them at your next family reunion?

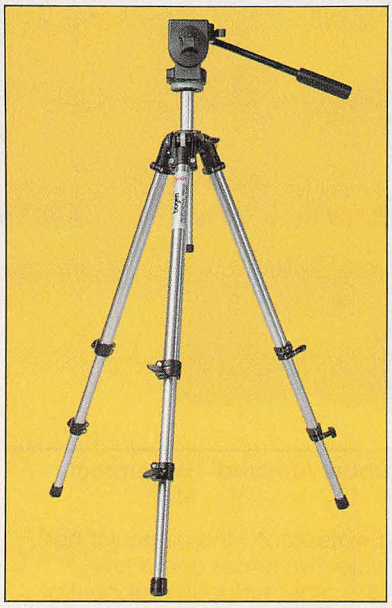
With Videonics it's easy, inexpensive (and fun!) to create a priceless library of your friends and family that you will enjoy over and over for many years to come. The choices are all yours!

VIDEONICS VIDEO EDITING EQUIPMENT

Videonics offers a full line of products designed to transform raw video footage into impressive productions.

- The **EditMaker** and **Thumbs Up** home video editors let you cut out unwanted footage and keep only the best.
- The **Video Equalizer** lets you correct color, improve the picture, and add effects.
- The **Video TitleMaker** adds sharp, professional titles to your videos — in more than a million colors.
- With the **Boing Box,** you can add Hollywood-style sound effects, as well as mix in sound from other sources.
- The **Video Mixer** (shown above) lets you mix video from four sources. It offers a built-in TBC and more than 200 digital special effects, including chroma key.

Call 1-800-338-EDIT for a full-line brochure.



BOGEN 3169 Cine/Video Tripod The ideal Camcorder companion Easy to use and easy to handle, the 3169 combines Bogen 3001 Tripod Legs and a 3130 QR Micro Fluid Head with Quick Release Plate. The Bogen 3001 Tripod is the lightest (about 3 lbs.) and the smallest (folds to 20½ in.), but one of the most versatile tripods we offer. Sturdy, hard finish aluminum legs feature 3 click-stop spread angles and each has a sure grip, quick acting, non-fouling lever lock. The Bogen 3169 is just one of a wide selection of tripods, fluid heads, dollies and accessories available.

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3

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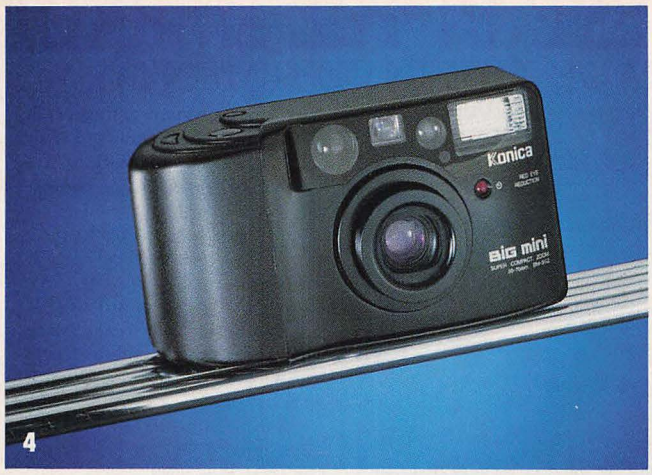

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5

BOGEN 3003 Compact Convertible Tripod With 3029 Pan Tilt Head

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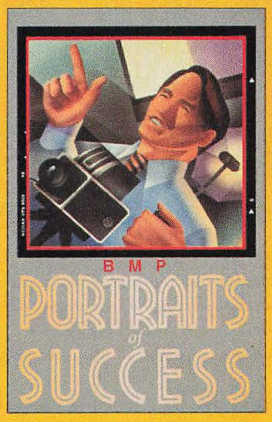

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With today's economic conditions, everyone needs a couple of extra bucks. Do you know that advertising and publishing are historically two of the few recession-proof industries? People just like you, continue to read and act as consumers; ad agencies continue to advertise products both old and new, and special interest publications continue to prosper.

Faced with diminished production budgets, more and more commercial users of photography turn to the stock photo market rather than utilize other costly photo services. This great need for stock photos has led to the proliferation of "stock houses," clearing agencies for millions of dollars' worth of photos every year.

Many serious amateur or semi-professional photographers have suddenly found their work to be in high demand and worth more than they could have ever believed. They sold photos that were sitting in files, gathering dust. Most didn't realize that the stock photo market is the fastest growing segment of today's graphics industry!

The problem is, unless you're a professional immersed in the business and well acquainted with agency contacts, you don't know where to begin the process of turning photos into dollars. Commercial users can't contact you—you have to know where they are and how to seek them out. For anyone who has the wish to turn their art into profit, some basic information is necessary. First you'll need to see what kinds of photos and subjects really sell in the stock photo world, and next you'll need the names, numbers and procedures of potential buyers.

Gould Trading now offers you the key to opening the door to the lucrative and rapidly growing stock photo market. This two-volume package leaves no stone unturned, providing you with the key information that could bring you thousands of dollars in income this year! Both volumes are written by successful working professionals who know what it takes to reap the rewards that the stock photo market offers.

PHOTO FROM PHOTOGRAPHY BEST SELLERS BY ROBERT LLEWELLYN

Best Seller # 16. Total Sales: $26,710. Times sold: 29. Average Annual Sales: $4,452. Average Sale Price: $921. Highest Single Sale: $8,000.

You'll start with **Photography Best Sellers,** 120 amazing color photographs that have been sold over and over again. It's astonishing what kinds of subjects sell for up to $75,000... One cloud shot has been sold 156 times, netting it's creator even more than that!

Authored by James Ong, president of Four By Five, a top photo agency, **Photography Best Sellers,** not only shows you what kinds of subjects sell, each photo is also accompanied by a description of where and how it was used, its sales record and a description of why it has that certain successful "look."

Critical raves for **Photography Best Sellers** came from many publications. Herbert Keppler, publishing director of *Popular Photography* and *American Photo,* wrote.... "A rare insight into the qualities that make a good stock photo....a brilliant concept....a photographer studying the subject material and style....should be able to raise his/her stock photo income measurably."

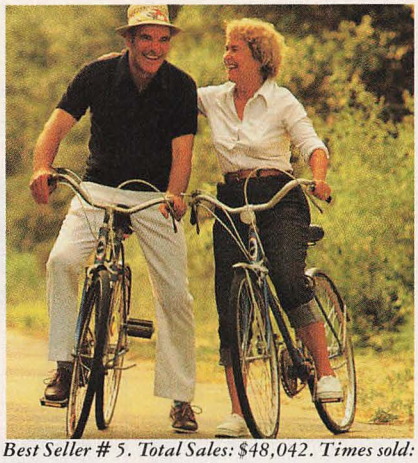
The photos in this volume have earned their owners hundreds of thousands of dollars in royalties...you may have similar shots that are ticketed for extra-ordinary success! If you are motivated by money, this volume will get you searching through your photo library today.

Once you've seen the kinds of photos earning photographers top dollars, the second volume, **The Photo Marketing Handbook** will give you the knowledge and tools to turn your photos into immediate income. This 302 page guide covers every aspect of the photography business. A truly invaluable reference work, it was written by top working photographers.

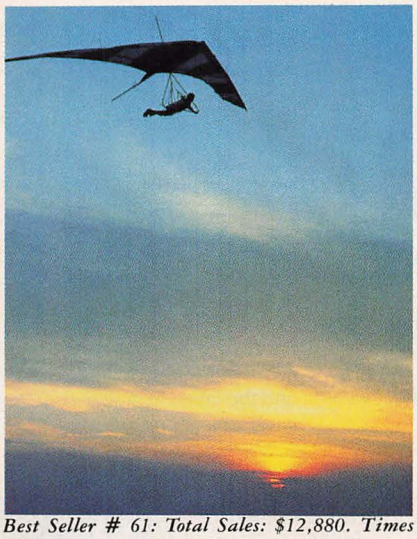
The Photo Marketing Handbook was enthusiastically reviewed by *Shutterbug,* "An amazing amount of invaluable information..."; *Peterson's Photographic,* "All the detail one has to know to sell photos worldwide..."; and *Outdoor & Travel Photography,* "Information that any career-minded photographer should arm themselves with...!"

The Photo Marketing Handbook will take you through every step of the marketing process and offers information on how to price your work; how to negotiate contracts and fees with agents and publishers; listings of all potential markets from advertising to posters, calendars and photo books; national and international directories for stock agencies, publishers, galleries, newspaper markets and much much more! Also included are all the necessary forms and releases to enable you to start making money immediately.

You can put the advice of experts to work for you by owning these two acclaimed and invaluable full-sized volumes. Order today to receive both books, and soon you will be on your way to realizing the dream of a lifetime—the publication of your photographic work. We can't guarantee you millions, but if people have admired your work behind the lens, you owe it to yourself to take advantage of the specialized information contained in **Photography Best Sellers** and **The Photo Marketing Handbook.**



Best Seller # 5. Total Sales: $48,042. Times sold: 151. Average Annual Sales: $8,007. Average Sale Price: $318. Highest Single Sale: $1,250.



Best Seller # 61: Total Sales: $12,880. Times sold: 33. Average Annual Sales: $2,576. Average Sale Price: $390. Highest Single Sale: $2,250.

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PP 1293

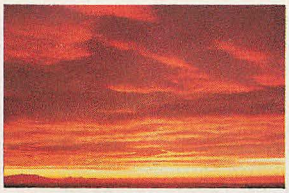
LETTERS

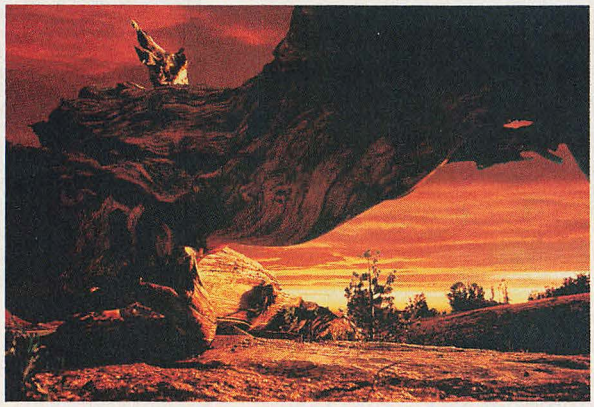
continued from page 41

scanning for constructing a composite myself.

During a llama trek in the summer, I camped for one night in the Upper Granite Basin just west of the Grand Teton in Wyoming. The form and texture of a fallen yellow pine tree intrigued me. Within the curvature of the trunk were two yellow pine saplings. Ahead were thousand-year-old glacial polish markings. Because the sun was setting opposite, I hung white towels and T-shirts on a tree from behind to reflect light to the shaded side of the trunk. I only had time for a few shots. I liked the resulting transparencies, but the sky was rather bland. No sunset! Too bad. Alas, Rocky Mountain sunsets are rare and fleeting.

After discussing the problem with Color Pro Lab of Ogden, UT, we decided to combine a sunset image with the tree trunk image. But where was the sunset image? Weeks later I was able to make three terrific sunset shots over the Great Salt Lake. One matched up with the tree trunk nicely.





Two places at the same time: Originals at top are normal silver halide photographs taken several weeks and hundreds of miles apart, then electronically manipulated and combined to create the dramatic image at left.

But there are two quirks: The lower edge of the log is blue, and the lower left corner is grainy. But the overall image is wonderful.

While some purists may hesitate to accept computer imaging, my picture is what I wanted. I could have tried for months to duplicate it completely in one photograph with no success.

This picture represents the old and the new: the aged tree giving life to new saplings; the past glacial erosion of this ancient mountaintop as the peaks of the Tetons continue to rise, and a new technique enhancing the old. Is it the end of a day . . . or the beginning?

Michael Clark
Ogden, UT

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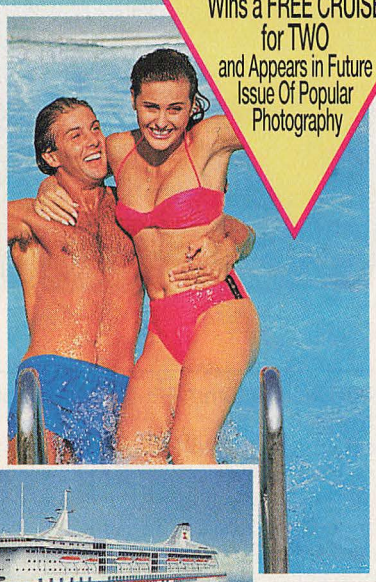

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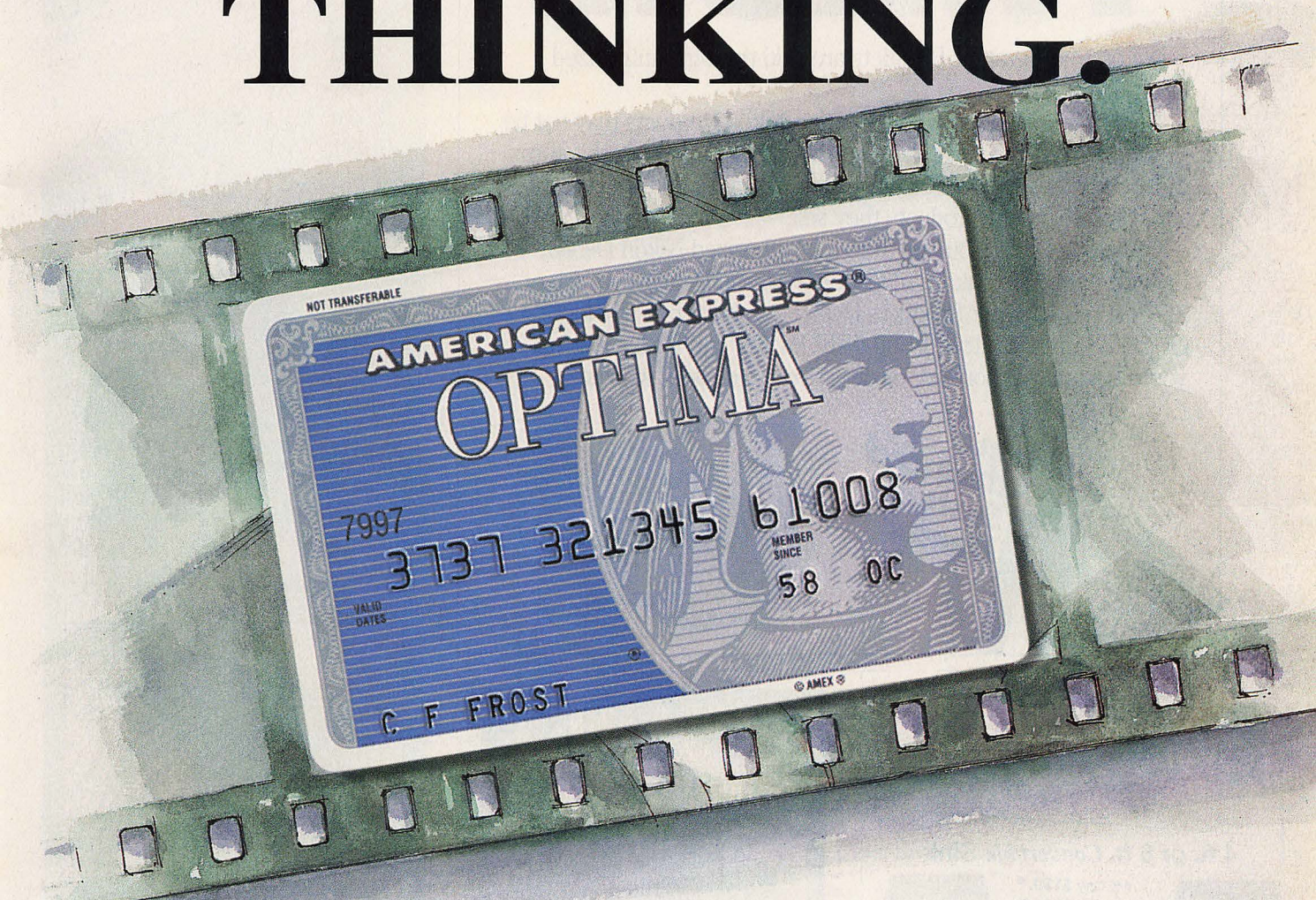

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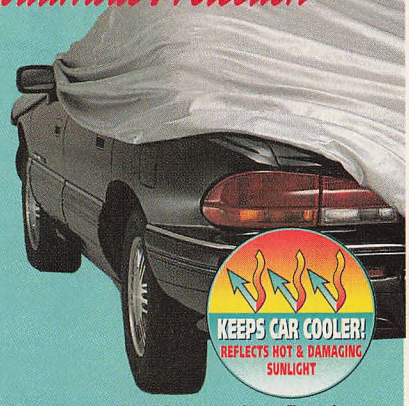

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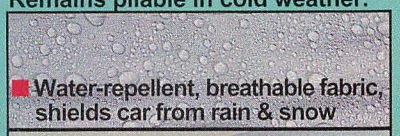

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Popular Photography's "Check Rated" Program

These "Check Rated" Guidelines are listed here to make sure POPULAR PHOTOGRAPHY readers who shop our mail-order advertisers receive the high-quality service to which they are entitled. **TO ASSURE THIS SERVICE, MAKE SURE YOU IDENTIFY YOURSELF AS A POPULAR PHOTOGRAPHY READER WHEN YOU CALL.** Please note that our "Check Rated" Guidelines apply only to photographic products, *not* to electronic products such as camcorders, VCRs, Fax equipment, etc. Should you have a problem with any of our advertisers, please follow the procedures outlined below.

Seal Guidelines

The following are the guidelines which our "Check Rated" advertisers are pledged to follow:

1. All advertised prices must be honored during the period specified in each advertisement.
2. All merchandise must be shipped intact as packaged by the manufacturer or importer. Thus, cameras must be shipped with all warranty cards, instruction books, carrying straps, batteries, etc.
3. Invoice prices must be the same as the price at which the order was accepted.
4. The dealer must specify at the time of ordering whether the product is covered by an "international" warranty or a "U.S." warranty.
5. If merchandise ordered is out of stock, the reader must be given the opportunity to cancel the order and receive a refund or credit to a credit card account within 30 days after cancellation.
6. No substitutions in any order can be made without notifying the reader. At such time, the reader may elect to cancel the order and receive either a refund or credit, at his or her option.
7. Any rebates or special offers must be honored for the period specified in the ad.
8. Advertisements for interchangeable lenses must specify the type of mount for which the advertised price is valid. If no mount is specified, the assumption is that the advertised price will apply to lenses in *all* mounts.
9. Cameras must be supplied with original manufacurer's lenses unless the ad specifies the type, kind and brand of lens.
10. Readers must not be required to buy a "tie-in" product as a condition for ordering any merchandise. Thus, cameras cannot be advertised as "sold only with case, $00.00 extra" or "sold only with flash, $00.00 extra." This also applies to other types of equipment including enlargers, slide projectors or flash equipment.
11. Merchandise must be delivered within a resonable length of time as specified by FTC and other regulations. Generally, this means within 30 days unless another period of time is agreed to.
12. Advertisers must respond to reader complaints promptly.
13. POPULAR PHOTOGRAPHY readers must be treated with reasonable courtesy. Verbal abuse, refusal to answer calls or other rude conduct will not be acceptable.

Shopping Tips

In order to eliminate any misunderstandings and to speed up any adjustments, POPULAR PHOTOGRAPHY recommends that readers ordering by mail follow these procedures:

1. Confirm price and merchandise information with the seller. This includes model, lenses or accessories, possible rebates or special offers, shipping arrangements and total cost, including price, taxes if applicable, shipping and handling charges. Get the name of the person with whom you are dealing.
2. Understand and follow the seller's return and refund policy. In particular, make sure of the allowable return period, any restocking charges, charges for shipment of returned merchandise, etc.
3. Keep copies of all transactions, including cancelled checks, receipts, credit card charges, correspondence, etc. For phone orders, make a note of the order including merchandise ordered, price, promised delivery date, any follow-up conversations and the persons to whom you spoke.
4. If the merchandise ordered is not shipped within 30 days—you generally have the right to cancel your order and receive a complete refund.
5. If you have a problem with your order or with the merchandise, write a letter to the seller immediately with all pertinent information. Make sure you keep a copy of this correspondence. You should also notify your credit card company if you experience any problems.
6. If you are unable to obtain satisfaction from the seller after notifying him of the problem contact your consumer protection agency in the seller's state, your local U.S. Postal Service and POPULAR PHOTOGRAPHY.

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If you have a problem with a POPULAR PHOTOGRAPHY advertiser and you were unable to resolve it directly with the advertiser concerned, let us know. Do not telephone. Instead, write a letter giving us the following information:

1. The advertiser involved (store name and person you dealt with).
2. The nature of the problem (wrong price, late delivery, failure to make a refund, unauthorized substitution, etc.)
3. The date on which you placed your order and the ad from which you ordered.
4. Any and all attempts you made to get satisfaction directly from the advertiser.
5. Any promises or statements made concerning your order.
6. Attitudes of advertiser personnel (rude, helpful, etc.).
7. Copies of invoices, charge to forms or any related documents.

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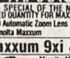

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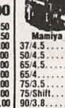

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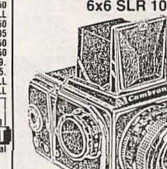

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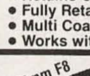

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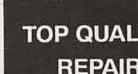

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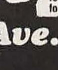

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ED	(200)	4.85	7.75	6.18	9.75	—
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EL	(400)	5.35	—	6.40	9.85	—
PKM	(25)	—	—	6.66	10.10	—
EPY	(64)	3.45	—	5.60	9.20	66.89
EPR	(64)	2.90	—	5.45	9.05	69.95
EPX	(64)	—	—	5.95	9.55	—
PKR	(64)	—	—	6.40	9.95	85.89
EPN	(100)	3.25	—	6.15	9.85	79.95
EPP	(100)	3.85	—	6.25	9.85	72.95
EPZ	(100)	—	—	6.80	10.40	—
EPT	(160)	—	—	6.95	10.55	73.95
EPD	(200)	—	—	6.95	10.55	73.89
PKL	(200)	—	—	7.95	11.55	—
EPJ	(320T)	—	—	9.10	12.70	119.89
EPL	(400)	—	—	8.75	12.55	—
EES	(1600)	—	—	8.35	11.95	—
EPH		—	—	10.99	—	—
5071	(DUP)	—	—	4.95	8.50	38.95
HCS	(EKTA)	—	—	4.15	7.77	—

	ASA	120	220
EPY	(64)	3.25	—
EPR	(64)	3.23	36.40
EPX	(64)	3.43	—
PKR	(64)	64.15	—
EPN	(100)	3.70	38.80
EPP	(100)	3.25	38.75
EPZ	(100)	3.80	40.90
EPT	(160)	2.45	—
EPD	(200)	3.45	44.44
EPL	(400)	5.45	—

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PK24	2.79	PK36	3.59	PK59	5.49
PP	10.49	2030	13.49	ESPI	2.79
PKT24	14.95	PKT36	22.35	DT24	12.95
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Ektar	(25)	3.05	8.90	4.60	12.55
Ektar	(100)	2.60	8.00	3.25	10.45
Ektar	(1000)	3.90	9.90	5.35	13.25
GA	(100)	1.95	7.90	2.55	10.45
GB	(200)	2.53	8.35	3.00	11.05
GC	(400)	2.75	8.50	3.55	11.25
GF	(1600)	4.50	10.90	5.99	13.90
PHR	(25)	—	—	5.39	13.05
VPS	(160)	3.25	8.90	4.09	11.75
VPH	(400)	—	—	5.55	13.40
PPA	(100)	—	—	2.49	10.40
PPB	(400)	—	—	2.65	11.60
PPC	(1600)	—	—	5.15	12.80

		120	220	100 ft
PHR	(25)	3.45	—	—
GA	(100)	2.10	—	—
VP	(120)	2-	—	—
VPS	(160)	2.60	26.50	42.85
VHC	(160)	2.75	—	—
VPL	(160)	2.75	—	—
VPH	(400)	3.25	35.40	42.39

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		135-24	135-24 w/p	135-36	135-36 w/p
PX	(125)	2.02	7.98	2.78	10.65
FX	(400)	2.02	7.98	2.78	10.70
TMX	(100)	2.14	3.09	2.93	10.80
TMY	(400)	2.21	3.09	3.05	10.90
TMZ	(320)	—	—	3.83	11.75
TP	(Copy)	—	—	4.55	12.55
HIE		—	—	6.24	—

	ASA	120	220	100 ft.
PXP	(125)	—	24.70	25.79
TXP	(320)	—	24.95	—
TX	(400)	1.89	—	28.80
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TMY	(400)	2.08	—	28.88
TP	(Copy)	3.75	—	—

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RD	(100)	2.75	5.65	3.95	7.45
RH	(400)	4.44	7.25	5.30	7.95
RVP	(50)	—	—	6.25	9.25
RFP	(50)	—	—	5.35	8.25
RTP	(64)	—	—	6.35	9.25
RDP	(100)	—	—	5.90	8.90
RHP	(400)	—	—	4.95	7.95
New RHP	(400)	—	—	6.70	9.75
RSP II	(1600)	—	—	7.90	10.99
NSP	(160)	—	—	3.90	—
NLP	(160)	—	—	—	—
NHG	(400)	—	—	4.75	—

		120	220	100 ft.
RVP	(50)	3.48	7.99	86.89
RFP	(50)	3.38	—	63.80
RTP	(64)	3.48	—	64.75
RDP	(100)	3.20	7.40	69.45
RHP	(400)	4.65	—	86.90
New RHP	(400)	5.85	—	94.50
RSP II	(1600)	—	—	—
MSP	(160)	2.22	5.65	38.40
MLP	(160)	2.80	—	—
MHG	(400)	3.20	6.49	—
Neopan	(400)	2-	—	26.50
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FUJI COLOR FILM

		135-24	135-24 w/p	135-36	135-36 w/p
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CA	(200)	2.25	8.15	2.55	10.33
CH	(400)	2.55	8.40	3.60	11.11
CU	(1600)	3.90	9.60	3.40	13.25
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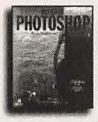

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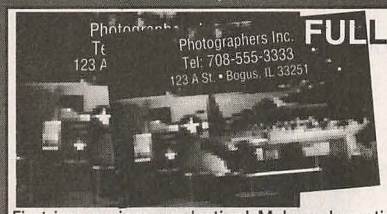

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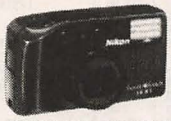

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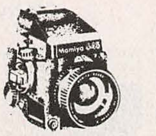
President; 47st. Photo

Mamiya



$300 REBATE*!

645 PRO KIT
✓ New 645 PRO Body
✓ 80mm f/2.8 Lens
✓ 120/220 Magazine
✓ Finder
*Direct from Mamiya
Exp. 11/30/93

MAMIYA REBATES!
• RB-67 PRO SD • RZ-67 • 645 PRO • 6MF •
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Waist Level Finder Super/Pro ...149.00
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Prism Finder Pro ...449.00
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AE Prism Pro ...899.00
120/220 Back Super ...253.00
120 or 220 Back Pro ...395.00
35mm Back with Panorama Adapter Sup/Pro ...495.00
Polaroid Back Super ...317.00
Polaroid Back Pro ...399.00
Power Drive Super ...375.00
Power Drive 2 Super/Pro ...469.00
Auto Bellows Super/Pro ...989.00
L Grip Super (S,M,L) ...172.00
Left Hand Pro Grip ...179.00
Soft Case Super/Pro ...59.00
Diopters ...ea. 19.95

ACCESSORIES FOR 645 & 1000S
Delx. L Grip Holder ...99.00
Accssry Shoe f/Grip ...34.00
Pistol Grip ...69.95
AE Prism 645 ...299
Power Drive ...144.00
Diopters ...ea. 19.95

ACCESSORIES FOR 645, 645 SUPER/PRO
120 or 220 Insert ...69.95
2X Mag. (spec. cam.) ...79.95
Revolving Camera Stage ...429.00
Focusing Screens ...ea. 39.00
Auto Extension Tube 1 ...89.00
Auto Ext. Tubes 2 or 3 ...ea 108.00
Auto Macro Spacer ...115.00
Mamiya Aluminum Case with Foam Insert ...184.00

MAMIYA LENSES w/Hood*
24/4 ULD C ...1899.00
*45 12.8 S ...759.00
35/3 5C ...929.00
50/4 Shift ...1259.00
*55/2.8 ...595.00
55/2.8 L.S. ...1349.00
*80/1.9 ...579.00
80/2.8 L.S. ...1059.00
*80/2.8 ...429.00
80/4 Macro ...949.00
*110/2.8 ...669.00
*145/4.0 SFC ...1099.00
150/3.5 ...549.00
150/2.8 ...1350.00
150/3.8 ...1295.00
*210/4C ...629.00
300/2.8 APO ...10898.00
*300/5.6 ...1195.00
*500/5.6 ...2159.00
55-110 ...1699.00
*105-210 ...1559.00
Mamiya 2X ...659.00

RZ-67 SERIES
NEW! RZ-PRO II ...1699.00
RZ Body ...1429.00
6 x 7 120 or 220 Film Holder ...389.00
6 x 4.5 120 Flm Holder ...389.00
6 x 6 120/220 Holder ...549.00
120 or 220 Insert ...ea. 319.00
Mamiya Polaroid Back ...429.00
AE Magnifying Hood ...769.00
PD PrismFinder ...868.00
AE PrismFinder ...1099.00
AE Prism f/RZ II ...1079.00
Winder 2 ...499.00
Radio Trans & Rec ...99.00
G-Adapter ...89.00
L Grip ...189.00
Soft Case ...99.00
Electronic Cable Release 3" ...59.00 13" ...78.00

RZ LENSES W/HOOD
37/4.5 ...2420.00
50/4.5 ...1475.00
65/4 ...1430.00
75/4.5 Shift ...2839.00
90/3.5 ...1249.00
110/2.8 ...1269.00
127/3.5 ...1299.00
140/4.5 ...1629.00
150/3.5 ...1339.00
180/4.5N ...1359.00
250/4.5 ...1739.00
360/6 ...1999.00
500/8 ...3999.00
1.4X ...795.00
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AE Ext. Tube #1 ...389.00
AE Ext. Tube #2 ...429.00

APO-SEKOR Z LENSES
210/4.5 ...2999.00
350/5.6 ...3849.00
250/4.5 ...3449.00
500/6 ...5589.00

RB-67 PRO S w/finder, screen, strap
RB-67 Body ...CALL
120 Back ...429.00
220 Back ...429.00
6 x 4.5 120 Flm Hldr ...429.00
120-220 6x7 Power Drive Back ...569.00

RB LENSES W/HOOD
37/4.5 with case (no hood) ...2420.00
50/4.5 ...1475.00
140/4.5 ...1429.00
150/4 S.F. ...1459.00
250/4.5 ...1269.00
360/6.3 ...1759.00
500/8 ...3899.00
100-200/5.2 w/Support Bracket ...3399.00

ACCESSORIES FOR RB & RZ-67
Prism Finder 2 RB/RZ ...749.00
PD Prism Finder RB/RZ ...1089.00
PD Mag. Hood RB/RZ ...519.00
Adj. Diopter Mag. ...169.00
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Grip Holder ...85.00
Quick Shoe ...62.00
Multi-Angle Grip ...259.00
Pst. Grip Model 2 ...109.95
Flash Gun Bracket ...49.95
Bllw. Lens Hood G-3 ...469.00
Sunshield w/case ...52.95
Gel Filter. Holder ...51.95
Screens ...ea. 49.95
Diopters ...ea. 19.95

RB-67 SD
RB-67 SD Body ...1329.00
120 or 220 Film Holder ...499.00
6 x 4.5 120/220 Holder ...549.00
Polaroid Back ...419.00
Extension Tube #1 ...345.00
Extension Tube #2 ...377.00

Mamiya 6

NEW! Mamiya 6MF Bdy ...1599.00
75/3.5 ...1299.00
50/4 with Hood ...1499.00
150/4.5 ...1699.00
Panoramic Adapter f/6MF ...179.00

KL LENSES
65/4 ...1689.00
75/3.5 ...1679.00
75/4.5 Shift ...2749.00
90/3.5 ...1449.00
127/3.5 ...1299.00
140/4.5 ...1689.00
150/3.5 ...1339.00
180/4.5 ...1359.00
250/4.5 ...1739.00

KL-APO LENSES
210/4.5 ...2999.00
350/5.6 ...3849.00
250/4.5 ...3449.00
500/6 ...5589.00

Leica

M6 Rangefinder ...2495.00

M SERIES
21/2.8 ...1995.00 35/2 ...1295.00
35/1.4 ...1795.00 50/1.4 ...1795.00
50/1.0 ...2695.00 75/1.4 ...2495.00
50/2.0 ...795.00 90/2 ...1495.00
28/2.8 ...1595.00 135/2.8 ...1795.00
Case M6 ...170.00.
90/2.8 ...1195.00
135/4 ...1595.00
Winder M ...696.00
Finder for 21 ...348.00

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R6 ...1899.00 R6-2 ...2495.00
NEW R-7 ...CALL

R SERIES LENSES
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19/2.8 ...2695.00 80/1.4 ...2495.00
21/4 ...2195.00 90/2 ...1795.00
24/2.8 ...1995.00 90/2.8 ...1195.00
28/2.8 ...1595.00 135/2.8 ...1395.00
35/2.8 ...995.00 180/2.8 ...2395.00
35/1.4 ...2495.00 180/4 ...1695.00
35/2 ...1595.00 500/8 ...2495.00
100/2.8 APO ...2495.00
180/3.4 APO ...2995.00
280/2.8 APO ...6895.00
1.4x APO ...1295.00
28/2.8PC ...2795.00
60/2.8 Macro ...1595.00
100/4 Macro ...1595.00
28-70/3.4 ...995.00
35-70/3.5 ...1795.00
70/210/4 ...2195.00
2x ...1195.00
Winder R ...336.00
ELPRO 1 or 2 ...132.00
Motor Drive R ...600.00

BRONICA

ETRSI SYSTEM
ETRSi w/120 Back ...1135.00
ETRSi w/120 Ei 75/2.8 W.L. Finder ...1914.00
W.L. Finder ...110.00
AE Prism ...849.00
High Eyepoint ...499.00
ETRS Screens ...47.95
Prism Finder ...376.00
Rotary Finder ...496.00
Sports Finder ...399.00
Diopter ea. ...29.95
120 or 220 Backs Ei w/insert ...309.00
35mm Back w/insert ...429.00
Film inserts ...219.00
Polaroid Back ...349.00
Speed Grip E ...229.00
40/4.0 PE ...1169.00
50/2.8 PE ...1049.00
75/2.8 PE ...669.00
200/4.5 PE ...1149.00
1.4X PE ...729.00
150/3.5 PE ...1049.00
100/4 Macro PE ...1099.00
150/3.5 ...599.00
250/5.6 PE ...1249.00
2X PE ...749.00
Pro Lens Hood ...329.00
Bronica Lens Hoods ...ea 34.00
TTL Flash Adapter ...189.00
Flash Bracket ...118.95
Soft Effect Filter Kit ...96.95
Auto Bellows ...1349.00
Winder E ...399.00
Ext. Tube ea. ...359.00

SQ-AI, SQ-AM SYSTEM
SQ-Ai w/120 Ai Back ...1728.00
SQ-AM Body ...1099.00
W.L. Finder ...128.00
AE Prism ...948.00
ME Prism ...788.00
Prism ...498.00
High Eye Pt. Fndr. ...599.00

SQ-Ai motor drive ...649.00
SQ Screens, ...ea. 49.95
Diopters ...ea. 33.95
40/4 PS ...1449.00
50/3.5 PS ...1249.00
80/2.8 PS ...889.00
150/4.0 PS ...1249.00
200/4.5 PS ...1399.00
250/5.6 PS ...1499.00
1.4X PS ...779.00
65/4 PS ...1149.00
110/4 PS ...1249.00
500/8.0 ...2799.00
2X PS ...796.00
120 or 220 Film Backs w/Insert ...309.00
120 or 220 Ai Back ...429.00
35mm Bck. w/Insrt ...429.00
35mm Bck. w/Insrt Ai ...529.00
Film inserts ...269.00
Polaroid Back ...409.00
Pro Lens Hood ...399.00
Auto Bellows ...1499.00
Speed Grip ...259.00
Original Hoods ...79.95
Ext. Tube S18 ...439.00
Ext. Tube S36 ...459.00

GS-1 SYSTEM
GS-1 w/120 Back ...1774.00
GS-1 w/120 100/3.5 W. L. Finder ...2911.00
W.L Finder ...138.00
AE Prism Finder ...998.00
GS-1 Screens ...69.00
50/4.5 ...1499.00
100/3.5 ...999.00
150/4.0 ...1349.00
250/5.6 ...1499.00
Prism Finder ...538.00
AE Rotary Prism ...1048.00
Diopters ...ea. 33.00
65/4.0 ...1349.00
110/4.0 Mac ...1499.00
200/4.5 ...1399.00
Bronica 1.4X/2X Cnvrtr ...829.00
120/220 Back w/Insert ...429.00
Polaroid Back ...449.00
Pro Lens Hood ...409.00
Film Inserts ...259.00
G-1 Flash ...399.00
Orig. Hoods ...46.95
Ext. tube ...ea. 469..00
Speed Grip G ...299.00
Bellows ...1548.00

NIKONOS RS AF

[FS]

Nikonos RS AF SLR ...CALL
28/2.8 R-UWAF ...CALL
50/2.8 R-UW AF ...CALL
20-35/2.8 R-UW AF ...CALL
UW-TTL Speedlite ...CALL

Nikonos V Body ...479.95
Original Nikonos Case ...49.95
15/2.8 ...1429.95
20/2.8 ...609.95 28/3.5UW ...309.95
35/2.5 ...139.95 80/4 UW ...309.95
SB-103 Outfit with case ...479.95
Close-Up Kit w/o case ...169.95
Case for Close-Up Kit ...59.95
DF-10 optical Finder ...83.95
DF-11 ...254.95 DF-12 ...166.95
28mm Finder ...16.95
35-80 Finder ...17.95
Double TTL Synch. Cord ...124.95
Double Bracket Ser ...269.95
Extension Arm Set ...124.95
On Land TTL Synch Cord ...64.95
Synch Cord ...69.95
Sensor Unit Holder ...39.95
PC adap f/Nikono III ...19.95
Nikonos Handbook ...24.95
"Choosing & Using Underwater Strobes" ...9.95

SEA KING
Weatherproof Cases
With Foam Insert:
SK-518 (18.5x14x5.7) ...99.95
SK-613 (14x10.6x6.5) ...74.95
SK-716 (17.5x11.6x7.5) ...99.95
SK-718 (18.5x14.5x7.2) ...109.95
SK-821 (21.5x14.5x9) ...134.95
SK-822 (22.5x19.6x9) ...169.95
SK-827 ...219.95
Cases with Dividers ...CALL
Most Avail. In Black, Gray,

SEA&SEA

MX-10 Camera ...287.50
MX-10 Kit w/YS-40 Flash ...CALL
Motor Marine II ...CALL
Motor Marine II Kit with 45-50 Flash ...CALL
Motor Matine Explorer Kit ...CALL
Motor Marine Endeavor Kit ...CALL
16mm Lens (MMII) ...264.95
20mm Lens (MMII) ...287.95
Optical Finder ...99.95
High Eyepoint Finder ...201.95
Macro Lems 1:3 ...87.99
Macro Lens 1:2 ...103.95
Dual Macro Lens Set ...182.95
YS-50 TTL-II Flash Set ...368.95
How to use Motor Marine ...18.95
SO104-SWL-16 LENS ...149.95
SO302 2MM SWL-20II ...199.95

SEA & SEA FOR NIKONOS
15/3.5 ...863.00 20/3.5 ...404.00
16mm Lens f/35mm ...229.95
Optical Finder for 15mm ...201.50
Opt. Finder f/16,17&20mm ...99.00
Extension Tubes with Framer:
35 1:1 ...69.95 35 1:2 ...64.95
35 1:3 ...57.95 28 1:2 ...69.95
YS-50 TTL Strobe ...359.95
YS-50 TTL w/Arm & Tray ...379.95

PELICAN
Cases with Foam
1400 (12x9x5) ...49.95
1500 (17x11x6) ...79.95
1550 (19x14x7) ...89.95
1600 (22x17x8) ...99.95
1750 (51x13x5½) ...139.95
Cases with Foam
1500 ...99.95
1550 ...124.95
1600 ...149.95

LENSES

SIGMA

	MANUAL FOCUS	MINOLTA MAXXUM	CANON EOS	NIKON AF	PENTAX AF	SIGMA SA-300
14/3.5	520.00	520.00	520.00	520.00	—	520.00
15/2.8	372.00	—	—	—	—	—
NEW! 18/3.5	294.00	294.00	326.00	294.00	—	326.00
24/2.8	135.00	135.00	183.00	135.00	135.00	183.00
28/1.8	194.00	194.00	204.00	194.00	—	204.00
28/2.8	80.00	—	—	—	—	—
50/2.8 Macro	174.00	174.00	227.00	174.00	—	227.00
90/2.8 Macro	260.00	260.00	330.00	260.00	—	330.00
180/2.8 APO Macro	720.00	720.00	740.00	720.00	—	740.00
180/5.6 APO Macro	287.00	287.00	336.00	287.00	—	336.00
300/2 8 APO	2180.00	2180.00	2400.00	2180.00	—	2400.00
400/5.6 APO	413.00	393.00	480.00	393.00	—	480.00
500/4.5 APO	3000.00	3000.00	3360.00	3000 00	—	3360.00
500/7.2 APO	514.00	514.00	535.00	514.00	—	—
600/8 *Manual	347.00	*347.00	*347.00	*347.00	*347.00	*347.00
800/5.6 APO	—	5307.00	5521.00	5307.00	—	5521.00
1000/8 APO	—	4130.00	4280.00	4130.00	—	4280.00
21-35/3.5	334.00	334.00	334.00	334.00	—	334.00
24-50/4-5.6 UC	156.00	156.00	189.00	156.00	156.00	189.00
28-70/2.8	258.00	258.00	282.00	258.00	—	282.00
28-70/3.5-4.5 "UC"	99.00	103.00	130.00	103.00	103.00	140.00
28-70/3.5-4.5 Power Zoom	—	145.00	—	—	145.00	—
28-105/4.0-5.6	198.00	198.00	228.00	198.00	—	228.00
28-200/4-5.6	237.00	237.00	247.00	237.00	—	247.00
35-80/4-5.6 DL	81.00	85.00	100.00	85.00	85.00	108.00
NEW! 35-135/4.0-5.6 "UC"	156.00	156.00	166.00	156.00	156.00	158.00
70-210/4-5.6 "UC"	99.00	103.00	146.00	103.00	103.00	166.00
70 210/4-5.6 Power Zoom. ...	—	163.00	—	—	163.00	—
NEW! 70-210/4-5.6 APO "UC	182.00	182.00	211.00	182.00	182.00	211.00
NEW! 70-210/2.8 APO	598.00	598.00	598.00	598.00	—	598.00
75-300/4-5.6 "DL"	165.00	179.00	176.00	179.00	179.00	189.00
75-300/4-5.6 APO "UC"	235.00	235.00	275.00	235.00	—	275.00
1.4X	—	168.00	168.00	168.00	168.00	—

bogen

BOGEN	3411 LEGS	3001 LEGS	3011 LEGS	3021 LEGS	3033 LEGS	3036 LEGS	3046 LEGS	3051 LEGS
without Head	43.95	51.95	63.95	81.95	122.95	136.95	120.95	162.95
w/3025 Head	59.95	67.95	79.95	97.95	138.95	154.95	136.95	177.00
w/3028 Head	78.95	81.95	89.95	109.95	149.95	164.95	147.95	188.95
w/3029 Head	76.95	80.95	93.95	113.95	153.95	170.00	148.95	191.95
w/3047 Head	101.00	99.95	113.95	138.95	170.95	184.95	168.95	214.95
w/3063 Head	133.90	141.90	150.95	164.95	209.95	223.95	201.95	248.95
w/3I26 Head	99.95	93.95	107.95	124.95	164.95	187.95	168.95	213.00
w/3I30 Head	99.95	102.10	115.00	133.95	164.95	187.95	168.95	213.00
w/3I60 Head	108.95	102.00	122.95	139.95	167.95	194.00	177.95	219.95
w/3265 Head	108.95	109.95	122.95	134.95	167.95	194.00	177.95	219.00

For above tripods in black anodized finished head ...12.95

TAMRON

	MANUAL FOCUS	MAXXUM i	EOS	NIKON AF	PENTAX
17/3.5	329.00	—	—	—	—
24/2.5	219.00	—	—	—	—
28/2.5	79.00	—	—	—	—
90/2.5 Macro	244.00	299.00	—	299.00	299.00
1:1 Extension Tube for 90/2.5	39.00	—	—	—	—
180/2.5 LD	699.00	—	—	—	—
NEW! 300/2.8 LD w/o Conv	2077.00	2519.00	—	2519.00	2519.00
400/4 LD	1699.95	—	—	—	—
500/8 Mirror	329.00	—	—	—	—
28-70/3.5-4.5	144.00	139.00	—	139.00	—
28-200/3.8-5.6	—	289.00	289.00	289.00	—
35-90/4	—	129.00	—	129.00	129.00
35-105/2.8 ASL	585.00	685.00	—	685.00	—
35-135/3.5-4.5 Macro	269.00	—	—	—	—
60-300/3.8-5.4 Macro w/Hood	314.00	—	—	—	—
70-210/4-5 ("3")	144.00	139.00	—	139.00	—
70-210/3.5 Macro	409.00	—	—	—	—
70-210/2.8 LD	—	811.00	—	811.00	—
80-200/2.8 LD	729.95	—	—	—	—
90-300/4.5	—	179.00	—	179.00	—
200-500/5.6	CALL	—	—	—	—
1.4x Converter	129.00	89.00	89.00	89.00	—
2x Flat Field Converter	119.00	119.00	119.00	119.00	—
Adaptal Mounts (Excl. R4)	29.95	—	—	—	—

TIFFEN®

QUALITY GLASS FILTERS	49, 52, 55	58	62, 67	72, 77	82
Circular Polarizer	32.95	34.95	45.95	59.95	89.95
Colors 1 ND.3, ND.6, ND.9, 80A, 80B 81A, 81B, 812, 8, 11, 15, 25	10.95	11.95	15.95	27.95	—
Colors 2 80C, 81C, 82A, 82B, 85, 85B	12.95	13.95	18.95	34.95	—
Colors 3: 82C, 85C	14.95	17.95	24.95	39.95	—
Close-Up Set (+1, +2, +4)	39.95	56.95	64.95	79.95	—
Color Compensating Magenta: 10M, 20M, 30M, 40M Red: 20R, 30R	32.95	46.95	61.95	81.95	—
Color Grad: Blue, Sunrise ND.6 (specify color)	28.95	36.95	41.95	42.95	—
Center Spot	22.95	24.95	26.95	34.95	—
ENHANCING	49.95	72.95	75.95	82.95	94.95
FL-D or FL-B	14.95	18.95	23.95	38.95	—
Fog1,3,5 (specify density)	24.95	29.95	36.95	54.95	—
Sepia 1, 2, 3 (specify density)	26.95	33.95	42.95	58.95	—
Softnet Black 1,2,3,4 (specify density)	26.95	33.95	42.95	58.95	—
Softnet White 1,2,3,4 (specify density)	26.95	33.95	42.95	58.95	—
Soft Contrast 1,2,3,4,5 (specify density)	26.95	33.95	42.95	58.95	—
Soft/FX 1,3,5 (specify density)	28.95	37.95	47.95	62.95	89.95
Split/Field Lens (+1,+2,+3) (specify strength)	18.95	21.95	24.95	32.95	—
Star Effects 4pt. 1,2mm grid	19.95	23.95	32.95	54.95	—
Star Effects 6pt. 2mm grid	24.95	27.95	39.95	66.95	—
Star Effects 8pt. 2mm grid	27.95	32.95	42.95	71.95	—

FLASHES

Complete as supplied by mfg.

Metz

45CL1 ...199.85
45CL3 ...239.85
45CL4 ...294.85
45CT5 ...374.85
60CT1 ...439.85
60CT4 ...559.85
30BCT4 ...94.85
32CT3 ...124.85
32CT4 ...164.85
36CT3 ...239.85
Complete Metz Flash Accessories In Stock!

SUNPAK

Sunpak USA Warranty
622 PRO w/Standard Head ...214.95
622 with Zoom Head & FK-6 ...219.95
622 Super w/Zoom Head ...254.95
Zoom Head ...49.95
Ring Light Head ...75.95
Infra-Red Head ...41.95
CL-3 Cluster ...59.95
Diffused Head ...39.95
Wide Flash Head ...34.95
Bare Bulb Head ...94.95
QBC-6 Charger ...61.95
FK-6 Filter Kit for 622 ...19.95
383 Super ...71.95
433D (Spec. Cam.) ...76.95
444D (Req. Module) ...86.95
433AF (Spec. Camera) ...86.95
544 ...134.95
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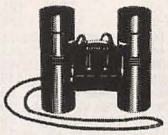

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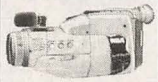

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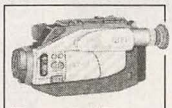

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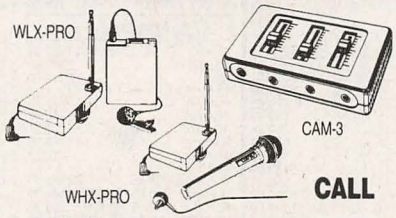

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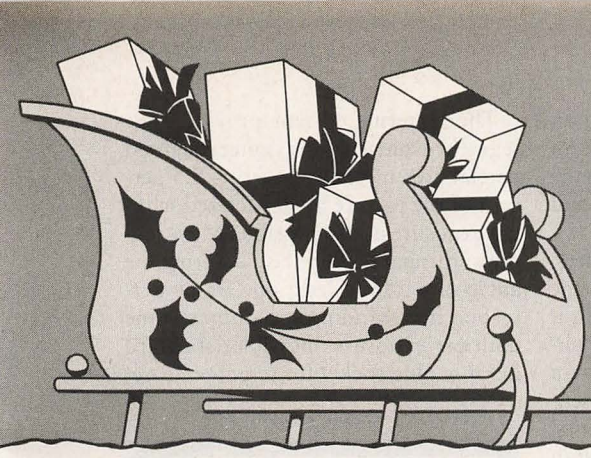

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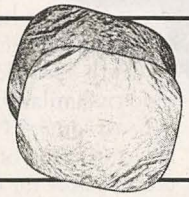

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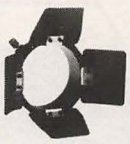

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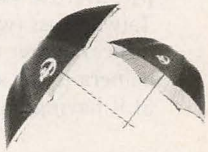


SLR *continued from page 12*

testing a production Maxxum 700si and giving you a full report.

While no firm prices have been set by Minolta U.S.A. for any of this equipment as of this writing, we think the camera body will be about $100 more than that of the 7xi.

Is it worth the difference? While listing all the additions and improvements may seem like I'm picking on the 7xi, I'm not. It's a fine camera in its own right. But the 700si, to my way of thinking, is certainly worth the extra hundred bucks.

Dreaming of an incredibly small, light autofocus SLR? How about a Kiss from Canon?

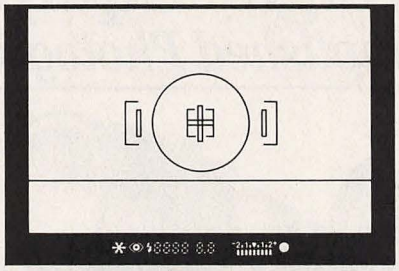
Talk about fast wish fulfillment! No sooner did we discuss the desirability of a truly small and light autofocus SLR (September '93 issue) than Canon made one—even smaller and lighter than the already small and light EOS Rebel S II! This EOS camera is called "Kiss"—really! The EOS Kiss body (letters in the name standing for "keep it simple and small") is but 5¾ inches long × 2 7/16 inches deep × 3⅝ inches high. The EOS Rebel IIs is ⅛ inch longer, 5/16 inch deeper, and 5/16 inch higher.

What's a Kiss? Smallest and lightest autofocus SLR with built-in flash. Big "eye" near shutter release is a flashlight-type combined red-eye reduction and AF assist light.

The weight saving is even more impressive: At 14¼ ounces, the made-in-Taiwan Kiss (with batteries) is nearly 4 ounces lighter than the Rebel S II. The camera is the smallest and lightest AF SLR having built-in flash.

How did Canon do it? By using an all-plastic body and lensmount (as in the Rebel), plus new plastic for the mirror prism, and by reducing the size and weight of other components.

But Canon didn't skimp on features. Although the Kiss has the general shape and controls similar to the Rebel IIs, it incorporates a unique wide-frame autofocus system using three sensors—a central cross sensor plus two outer sensors that lock primarily on vertical lines. The gear head motor, similar to that in the Rebel IIs, is housed in a special noise shield, which helps to silence Kiss operation even more than in the Rebel S II. To increase flash-exposure accuracy,



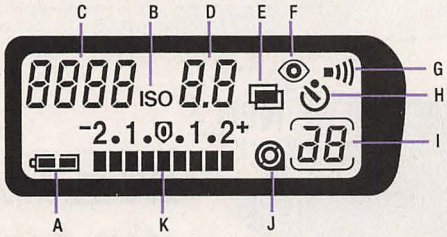
More is much better: Most moderate-priced AF SLRs have single AF sensor, primarily sensitive to subjects with vertical lines. Kiss has central cross sensors plus outer single-directional sensors. Circle indicates partial-area metering. Note lines for panorama frame. LCD display below screen has much information: shutter speed, aperture, exposure scale, AF indicator, red-eye reduction on, flash-ready, AF lock.

Canon installed a four-segment flash sensor.

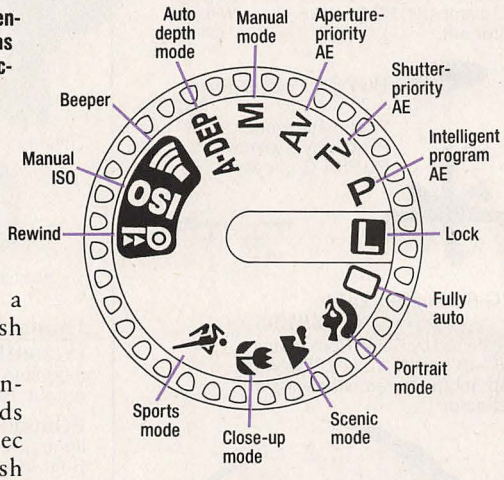
Other features include shutter speeds from 30 to 1/2000 sec with 1/90 sec flash synch, shutter- and aperture-priority autoexposure as well as shiftable intelligent program, plus four dial-in programs: scenic, close-up, action, and depth of field. The depth-of-field mode is similar to that on the EOS 10S. Whereas other EOS cameras must make an AF reading of the near and far distances before the camera determines the right aperture for maximum depth, one reading is enough for the Kiss and 10S!

How's it done? Place your near subject in the viewfinder's center AF rectangle; place your far subject in either of the two outer AF brackets. Press the release slightly and you have the right aperture!

The metering system provides six-segment evaluative and centerweighted partial-area metering covering 9.5 percent of the picture area. Metered manual exposure is also possible. More features: manual pop-up flash covering the angle of a 28mm lens; one frame-per-second film-winding speed; up to nine multiple exposures possible; standard 2.5 mm plug socket for remote release;



Small but sufficient LCD: Panel atop camera shows A) battery check; B) ISO film speed; C) shutter speed; D) aperture; E) multiple exposure; F) red-eye reduction; G) beeper on-off; H) self-timer; I) combination frame, multi-exposure and self-timer counter; J) film-loading status; K) combination manual metering, compensation, red-eye-reduction timer scale.



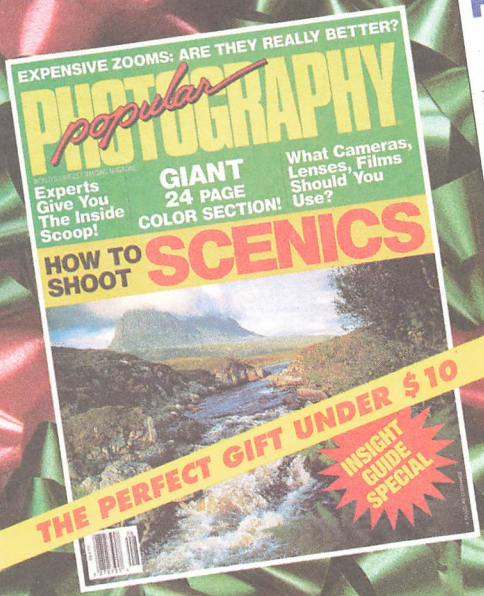
Traditional Canon command dial: Just turn for the mode you wish.

midroll-switchable panorama format; ±2 EV exposure compensation, AE lock; camera-shake warning signal in finder; prewinding film system (camera first winds to end of film and takes pictures as film is rewound back into the cartridge); DX ISO film-speed range of 25–5000; manual ISO settings 6–6400; built-in data-imprinting back.

The Kiss is powered by two 3-volt CR123A lithium batteries rather than the somewhat bulkier, single 6-volt 2CR5 lithium found in most AF SLRs.

Two intriguing accessories will be available—an accessory handgrip with

continued on page 194



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Palm Mate	Call		

All merchandise is brand new and factory fresh **Prices Are For Mail Order Only** 10% deposit required for COD orders. Please allow 3-4 weeks delivery time for personal check orders. Exchange or refund less shipping and handling within 15 days of receiving merchandise only if returned in original mint condition with original package and unfilled warranty cards. Please call 908-424-1103 for return authorization before returning product. Some items listed may be parallel imports and do not include USA warranty Returns may be subject to a restocking fee. Quantities limited prices effective through DECEMBER 31, 1993. Call for shipping and handling charges. Tamron lens mounts sold seperately No Surcharge on Credit Cards. Thank you for shopping with us. We ship UPS, Federal Express & US Mail.

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Inquiries and Customer Service **(503) 227-6008**
FAX: (503)222-7070

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All Equipment is BRAND NEW and FULLY GUARANTEED

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NO DELAY WITH DRIVERS LICENSE AND ADDRESS (NO PO BOX) AND TELEPHONE NUMBER

OLYMPUS
West's Largest Olympus Dealer

Prices listed include Olympus USA Warranty

OM-4T	Call
AUTOFOCUS CAMERAS	
Trip AF Mini	69.85
Stylus	Call
Stylus Limited	Call
Infinity Zoom 2000	Call
Stylus Zoom	Call
Infinity Zoom 220	Call
Super Zoom 3000	Call

★ *Date Models Also Available!*

IS-3 DLX
35-180mm Power Zoom

CALL FOR PRICE

28mm Wide Angle	Call
300mm Telephoto	Call
Macro Close-up	Call

IS-2
35-135mm ED Zoom

CALL FOR PRICE

G-40 Flash	Call
A-200 Telephoto	Call
A-28 Wide Angle	Call
A-Macro Lens	Call

∞ Infinity Stylus ZOOM

Ultra Compact Zoom
- 35-70mm zoom lens
- Red-eye reduction flash

CALL FOR SALE PRICE
Ask About Optional Remote!

∞ Infinity SuperZoom3000

38-110mm Power Zoom
- Auto-S red-eye reduction
- Precise 3-beam autofocus

CALL FOR PRICE

OLYMPUS ZUIKO LENSES

	21 f3.5	21 f2.0
	50 f1.8	35 f2.8
	50 f2.0	90 f2.0
	135 f4.5	180 f2.8

FUJI
Fuji USA Warranty

Discovery 80 Kit	Call
Discovery DL-1000	Call
FUJI PRO CAMERAS	
GS-645S	Call
GW-670 III	Call
GW-690 III, GSW-690 III	Call
G617 Panorama	Call

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GX 680	$1349.85
GX-80 f5.6	1044.85
GX-135 f5.6	659.85
GX-250 f5.6	799.85
120 Holder GX	419.85
Instant Holder	214.85
Ext. Rail GX	44.85
Battery Pack GX	69.85
Bellow Lens Shade	259.85
Battery Charger	187.85
"W" Bellows	49.85

PENTAX
West's Largest Pentax Dealer

Prices listed include Pentax USA Warranty

AUTOFOCUS SLR SYSTEM

PZ-10	Call
PZ-10 Kit	Call
PZ-20	Call
PZ-20 Kit	Call
PZ-1 Rebate	Call
AUTOFOCUS LENSES	
FA 24 f2.0 AL (IF)	Call
FA 28 f2.8	Call
FA 85 f1.5 (IF)	Call
FA 135 f2.8 (IF)	Call
FA 50 f2.8 macro	Call
FA 100 f2.8 macro	Call
FA 200 f2.8 ED (IF)	Call
FA 300 f4.5 ED (IF)	Call
FA 28-80 f3.5	Call
FA 28-105 f3.5	Call
FA 70-200 f4.0	Call
FA 100-300 f4.5	Call
FA 250-600 f5.6 ED (IF)	Call
Data Back FB, FC, FD	Call
AF 140C Ring Light	Call
AF 400 FTZ flash	Call
AF 330 FTZ flash	Call
AF 500 FTZ flash	Call
MF SLRs	
K1000	Call
P30T	144.85
LX	Call
FA-1, FA-2	Call

PZ-20 Special

- Pentax PZ-20 body
- Pentax FA 28-80mm f3.5 power zoom lens
- Pentax SLR holster bag
- Lithium (6V) battery
- Pentax Ext. 4-yr. Wrnty.

CALL FOR PRICE

AUTOFOCUS CAMERAS

PC 300	Automatic	Call
PC 700	Weathrprf.	Call
IQZoom 28W		Call
Espio Black		159.85
IQ Zoom 70XL		159.85
IQ Zoom 90WR		189.85
IQ Zoom 115s		269.85
IQ Zoom 105R		224.85
IQ Zoom 115	Remote	284.85
IQ Zoom 280P		Call

IQZoom 70-XL

38-70mm Zoom Lens Ultra Compact Design
SPECIAL PRICE $159.85

IQZoom 90-WR

38-90mm Zoom Lens Infrared Remote
SPECIAL PRICE $189.85

IQZoom 105-R

38-105mm Zoom Lens Red-Eye Reducing Flash
SPECIAL PRICE $159.85

PENTAX LENSES

28-80 TKM-A	99.85
70-200 TKM-A	99.85
PENTAX FLASHES	
AF-160SA	29.85
AF-200SA	Call
AF-200T	104.85
AF-280T	153.85
AF-400T Kit	Call
AF-080 Ringlight Set	284.85

MINOLTA
NW's Largest Minolta Dealer

Prices listed include Minolta USA Warranty

AUTOFOCUS SLR SYSTEM

Maxxum 2xi	Call
Maxxum 3xi	219.85
Maxxum 5xi	Call
Maxxum 7xi	489.85
Maxxum 9xi	Call
Maxxum SPxi	Call
NEW XI SERIES LENSES	
AF 35-80 f4.0 pz	114.85
AF 28-80 f4.0 xi	Call
AF 28-105 f3.5 xi	Call
AF 35-200 f4.5 xi	Call
AF 80-200 f4.5 xi	Call
AF 100-300 f4.5 xi	Call
MAXXUM AF LENSES	
AF 20 f2.8	Call
AF 24 f2.8	Call
AF 28 f2.8	Call
AF 50 f2.8 Mac.	Call
AF 85 f1.4 New	Call
AF 200 f2.8 APO	Call
AF 300 f2.8 APO	Call
AF 500 f8.0 Mirror	Call
AF 600 f4.0 APO	Call
AF 24-50 f4.0	Call
AF 28-85 f3.5	Call
AF 28-70 f2.8	Call
AF 35-80 f4.0 pz	Call
AF 35-80 f4.0	Call
AF 35-105 f3.5	Call
AF 70-210 f3.5	Call
AF 75-300 f4.5	Call
AF 100-300 f4.5	Call
AF 80-200 f4.5	Call
AF 80-200 f2.8 APO	Call
AF 1x-3x macro	Call
MAXXUM FLASHES	
MAXXUM AF	
2000xi	61.85
3500xi w/case	Call
5400xi w/case	Call
5200i w/case	Call
1200 AF-N w/case	Call
X-SERIES FLASHES	
220x w/diffuser	49.85
280px w/case,diffsr	109.85
GENERAL ACCESSORIES	
MAXXUM AF	
Ext. Batt. EP-1 Set	122.85
Bounce Reflectr. Set	Call
Cable EX	Call
Off-Camera Shoe	Call
Data Back QD-9	Call
Data Back QD-7	Call
Panorama Adapter Set	Call
IR-1 (N) Set	Call
Expansion Card for 7xi	Call
X- SERIES LENSES	
Motor Drive 1	Call
Auto Winder G	Call
Call For More	
MINOLTA SLR's	
X-370N	169.85
X-700	209.85
AUTOFOCUS CAMERAS	
Freedom 50N	39.85
Freedom Holiday	59.85
Freedom 10R	64.85
Freedom Escort	99.85
Freedom Action Zm	Call
Freedom Zoom 70EX	Call
Freedom Zoom 90EX	Call
Freedom Zm 105EX	Call
Weathermatic Dual	Call
Instant Pro	Call
MINOLTA MD LENSES	
24 f2.8	239.85
28 f2.8	119.85
50 f3.5 Macro	267.85
135 f2.8	119.85
24-35 f3.5	279.85
24-50 f4.0	412.85
28-70 f3.5	124.85
70-210 f4.5	124.85
70-300 f4.5	204.85
100-300 f5.6	329.85
MINOLTA BINOCULARS	
w/Minolta 25-year warranty	
AUTOFOCUS	
AF 8x22 w/case	139.85
AF10x25 w/case	154.85
WEATHERMATIC	
7x42 Black	209.85
7x50 Black	194.85
10x42 Black	244.85
POCKET	
7x21	69.85
8x22W Wide	92.85
10x25W Wide	104.85

Nikon
Advanced Systems Dealer

Prices listed include Nikon USA Warranty

AUTOFOCUS SLR SYSTEM

N5005 AF	Call
N6006 AF*	399.85
N8008s AF	Call
N90	Call
F4s Black	Call
*With Nikon 3-year warranty	
MF SLRs	
FM-2, Black	Call
F3 H.P.	Call
NIKON AF LENSES	
AF 20 f2.8	Call
AF 24 f2.8	Call
AF 28 f2.8	Call
AF 35 f2.0	Call
AF 60 f2.8	Call
AF 85 f1.8	Call
AF 180 f2.8 EDIF	Call
AF 300 f4.0 EDIF	Call
AF 300 f2.8 EDIF "D"	Call
AF 600 f4.0 "D"	Call
AF 20-35 f2.8 "D"	Call
AF 24-50 f3.3	Call
AF 28-70 f3.5	Call
AF 28-70 f3.5 "D"	Call
AF 28-85 f3.5	Call
AF 35-70 f2.8 "D"	Call
AF 35-70 f3.3	Call
AF 35-80 f4.0 "D"	Call
AF 35-135 f3.5	Call
AF 70-210 f4.0 "D"	Call
AF 75-300 f4.5	Call
AF 80-200 f2.8 ED "D"	Call
Call For More "D" Lenses	
NIKON AF FLASHES	
SB-22AF	SB-23AF
SB-20AF	SB-25AF
NIKON AUTOFOCUS CAMERAS	
Nice•Touch II	Call
Fun•Touch II	Call
Sports Touch outfit	Call
Lite•Touch	Call
Zoom•Touch 470	Call
Zoom•Touch 600	Call
Zoom•Touch 800	Call
NIKONOS SYSTEMS	
• Nikonos V*	Call
• Nikonos RS AF	Call

*** FREE! "Shorty" Wetsuit by Henderson Aquatic** from Nikon ($100 Value)

15 f2.8	UW	Call
20 f2.8	UW	Call
28 f3.5		80 f4.0
R-UW AF 28 f2.8		Call
R-UW AF 50 f2.8		Call
R-UW AF 20-35 f2.8		Call
SB-103 Flash		Call
SB-104 Flash		Call
NIKON AI-S LENSES		
16 f2.8 Call	15 f3.5	Call
24 f2.0 Call	28 f2.0	Call
28 f3.5pc* Call	35 f1.4	Call
35 f2.8pc* Call	50 f1.2	Call
85 f1.4 Call	105 f1.8	Call
105 f2.5		Call
35-200 f3.5		Call
Comes with case		
NIKON BINOCULARS		
Nikon 25 Year Warranty		
7x20 CF		69.85
8x23 CF		79.85
9x25 CF		87.85
10x25 CF		94.85
7x35 StayFocus		92.85
20x60 RC Scope		214.85

Canon
NW's Largest Canon Dealer

Prices listed include Canon USA Warranty

AUTOFOCUS SLR SYSTEM

EOS 1	Call
EOS A2E	Call
EOS A2	Call
EOS RT	Call
EOS 10s	339.85
EOS Elan	Call
Elan 28-80 USM Kit	619.85
Elan 35-80 USM Kit	529.85
Elan 35-105 USM Kit	579.85
EOS Rebel II	184.85
EOS Rebel s II	239.85
Rebel s II 35-80 Kit	364.85
Rebel s II 35-105 Kit	429.85

REBEL II KIT EOS

- EOS Rebel II Body
- Canon EF 35-80mm f4.0 Telezoom Lens
- Speedlite 200E
- Lithium Battery
- Canon Wide Strap

ALL 5 PCS. $349.85

CANON EF LENSES

EF 24 f2.8	Call
EF 28 f2.8	Call
EF 35 f2.0	Call
EF 50 f2.5 Macro	Call
Lifesize Converter	Call
EF 100 f2.8 Macro	Call
EF 135 f2.8 Soft	Call
EF 20-35 f2.8 "L"	Call
EF 35-80 f4.0	Call
EF 35-105 f4.0	Call
EF 80-200 f4.5	Call
EF 80-200 f2.8 "L"	Call
EF 100-300 f5.6 "L"	Call
TS-E 24 f3.5 "L"	Call
TS-E 45 f2.8	Call
TS-E 90 f2.8	Call
ULTRASONIC LENSES	
EF 14 f2.8 "L"	Call
EF 20 f2.8	Call
EF 50 f1.0 "L"	Call
EF 50 f1.4	Call
EF 85 f1.8	Call
EF 85 f1.2 "L"	In Stock
EF 100 f2.0	Call
EF 200 f1.8 "L"	In Stock
EF 200 f2.8 "L"	Call
EF 300 f4.0 "L"	Call
EF 300 f2.8 "L"	In Stock
EF 500 f4.5 "L"	Call
EF 600 f4.0 "L"	In Stock
EF 20-35 f3.5	Call
EF 28-80 f3.5	Call
EF 28-80 f2.8 "L"	In Stock
EF 28-105 f3.5	332.85
EF 35-80 f4.0	159.85
EF 35-105 f4.5	174.85
EF 35-135 f4.0	307.85
EF 70-210 f3.5	307.85
EF 80-200 f4.5	232.85
EF 75-300 f4.0	242.85
EF 100-300 f4.5	307.85
EOS FLASHES w/case	
200E	56.85
300EZ	149.85
430EZ	Call
Data Back E	69 .85
CANON SLR's	
EF-M, T-60	Call
F-1 (FN), (AE)	Call
AUTOFOCUS CAMERAS	

Snappy LX	Call
Sure Shot Max	Call
Sure Shot Esprit	Call
Sure Shot Telemax	Call
Sure Shot Zoom Max	Call
Sure Shot Z115	Call

SIGMA
NW's Largest Sigma Dealer

Sigma USA Warranty Includes Mounts

MANUAL FOCUS LENSES

24 f2.8	135
28 f1.8	194
28 f2.8	80
50 f2.8 Macro	174
90 f2.8 Macro	260
180 f2.8 APO Macro	720
180 f5.6 APO Macro	287
300 f2.8 APO	2180
500 f7.2 APO	514
400 f5.6 APO	388
600 f8.0	347
21-35 f3.5-4.2	334
24-50 f4-5.6	156
28-70 f3.5-4.5 UC	99
28-70 f2.8	258
28-105 f4.0 APO	198
28-200 f3.8-5.6	237
35-80 f4-5.6 DL	81
35-135 f4-5.6 UC	148
70-210 f4-5.6 UC	99
70-210 f4-5.6 APO UC	170
70-210 f2.8 APO	598
75-300 f4-5.6 DL	165
75-300 f4-5.6 APO UC	235
AUTOFOCUS FOR CANON EOS	

AF24 f2.8	183
AF28 f1.8	204
AF50 f2.8 Macro	227
AF90 f2.8 Macro	330
AF180 f5.6 APO Macro	336
AF400 f5.6 APO	458
AF500 f7.2 APO	535
AF600 f8.0 Mirror	347
AF21-35 f3.5-4.2	334
AF24-50 f4-5.6	189
AF28-70 f3.5-4.5 UC	130
AF28-70 f2.8	268
AF28-105 f4.0-5.6	228
AF35-80 f4-5.6 DL	100
AF35-135 f4-5.6 UC	158
AF70-210 f4-5.6 UC	146
AF70-210 f4-5.6 APO UC	197
AF70-210 f2.8 APO	598
AF75-300 f4-5.6 DL	176
AF75-300 f4-5.6APO UC	275
AUTOFOCUS FOR MAXXUM NIKON AF (& PENTAX AF)	
AF24 f2.8*	135
AF28 f1.8	194
AF50 f2.8 Macro	174
AF90 f2.8 Macro	260
AF180 f2.8 APO Macro	720
AF180 f5.6 APO Macro	287
AF400 f5.6 APO	393
AF500 f7.2 APO	514
AF600 f8.0 Mirror	347
AF21-35 f3.5-4.2	334
AF24-50 f4-5.6	156
AF28-70 f3.5-4.5 UC*	103
AF28-70 f3.5-4.5 IA PZ	145
AF28-70 f2.8	258
AF28-105 f4.0-5.6	198
AF35-80 f4-5.6 DL*	85
AF28-200 f3.8-5.6	237
AF35-135 f4-5.6 UC*	148
AF70-210 f4-5.6 UC*	103
AF70-210 f4-5.6 IA PZ	163
AF70-210 f4-5.6 APO UC*	170
AF70-210 f2.8 APO	598
AF75-300 f4-5.6 DL*	179
AF75-300 f4-5.6 APO UC	235

*Available in Pentax AF mount

SIGMA AUTOFOCUS SLR

SAVE $30!*

SA-300	Call
AF 28-70 f3.5 UC	Call
AF 35-80 f4.0 DL	Call
AF 35-135 f4.0 UC	Call
AF 70-210 f4.0 UC	Call
AF 75-300 f4.0 DL	Call

**Ask for Details!*

SAMSUNG
w/4-year USA warranty

AF Zoom 777i	Call
AF Slim Zoom	Call
AF Zoom 1050	Call

★ *Date Back Model Also Avail.* ★

CALL FOR PRICES

PENTAX 6x7
West's Largest Pentax Dealer

Items listed include Pentax USA Warranty

PENTAX 6x7

6x7 Body (MP)	Call
Pentaprism	Call
TTL Finder	Call
35 f4.5	Call
45 f4.0	Call
55 f4.0	Call
75 f4.5	Call
75 f4.5 Shift	Call
90 f2.8	Call
105 f2.4	Call
120 f5.5 Soft	Call
135 f4.0 Macro	Call
165 f2.8	Call
165 f4.0 L.S.	Call
200 f4.0	Call
300 f4.0	Call
400 f4.0 EDIF/Trunk	Call
500 f5.6	Call
600 f4.0	Call

PENTAX 645

645 Body complete	Call
35 f3.5	Call
45 f2.8	Call
55 f2.8	Call
75 f2.8*	Call
75 f2.8 L.S.	Call
120 f4.0 Macro	Call
135 f4.0 L.S.	Call
150 f3.5	Call
200 f4.0	Call
300 f4.0 EDIF	Call
600 f5.6 EDIF	Call
80-160 f4.5	Call
1.4X "A"	Call
2X "A"	Call
120 or 220 Back	Call
Auto Bellows Set	Call

TAMRON
NW's Largest Tamron Dealer
Adaptall Mount Extra

6-Yr. Tamron USA Warranty

17 f3.5	329
24 f2.5	219
28 f2.5	79
90 f2.5 Macro	244
180 f2.5 LD (IF)	699
300 f2.8 LD (IF)	2077
400 f4.0 LD (IF)	Call
500 f8.0	329
28-70 f3.5-4.5	144
28-200 f3.8-5.6 ASL	Call
70-210 f4.0-5.6	144
70-210 f3.5	309
35-105 f2.8 ASL New!	548
35-135 f3.5-4.5	289
35-105 f2.8 ASL	548
60-300 f3.8-5.4	314
200-500 f5.6	1069
AUTOFOCUS LENSES FOR MAXXUM, NIKON, PENTAX	
AF 24-70 f3.3	234
AF 28-70 f3.5-4.5	139
AF 70-210 f4.0-5.6	139
AF 35-90 f4.0-5.6*	129
AF 28-200 f3.0-5.6 ASL*	289
AF 35-105 f2.8 ASL**	685
AF 70-210 f2.8 LD **	864
AF 70-300 f4.0 New!	254
AF 90 f2.5 Macro	299
AF 300 f2.8 LD IF*	2519
AF 1.4X Teleconverter**	89
AF 2X Teleconverter**	119
** Pentax mount available*	
*** Canon mount available*	

FOTOVIX III-S

Enjoy viewing your negatives or positive still pictures on your TV! Pictures can also be recorded onto your VCR.

CALL FOR PRICE

Fotovix IIx-S	Call
Fotovix IIx	Call
Fotovix III-S	Call

TIFFEN

COMPLETE TIFFEN FILTER LINE IN STOCK
Call For Best Prices

M645 PRO
Ask About Mamiya
$400/$500 Bonus!

M 645 Pro	1290
W/L Finder	149
AE Prism Finder	899
Polaroid Back	399
45 f2.8	759
55 f2.8	595
80 f1.9	579
80 f2.8	424

MAMIYA
$200 CASH REBATE on 645 leaf shutter lenses

RB67 PRO-SD
MAMIYA
$400/$600 Bonus!
Ask for Details

RB67 Pro SD	1329
50 f4.5	1475
150 f4.0 Soft Focus	1459
KL 65 f4.0	1689
KL 90 f3.5	1449
KL 127 f3.5	1299
KL 180 f4.5	1359
KL 250 f4.5	1739
100-200 f5.2 Zoom	3399
Prism Finder II	749
120, 220 Magazine	499

RZ67 RZ II
MAMIYA
$400/$600 Bonus!
Ask for Details

RZ Pro II	1699
RZ 67	1429
37 f4.5	2420
50 f4.5 W	1475
65 f4.0 W	1430
90 f3.5 W	1249
110 f2.8 W	1269
127 f3.5 W	1299
180 f4.5 W N	1359
250 f4.5 W	1739
100-200 f5.2 Zoom	3399
AE Prism Finder	1099

Mamiya 6 MF
MAMIYA
$200/$400 Bonus!
Ask for Details

Mamiya 6 MF	1599
50 f4.0 Wide Angle	1499
75 f3.5 Normal	1229
150 f4.5 Telephoto	1669

Tokina
NW's Largest Tokina Dealer
Includes Mounts

5-Yr. Tokina USA Warranty

SL 17 f3.5	219.85
SL 28 f2.8	89.85
SL 400 f5.6	249.85
SZX 24-70 f3.5	197.85
SZX 28-70 f3.5	107.85
SZX 28-105 f3.5	197.85
SZX 28-200 f3.5	197.85
SZX 35-70 f3.5	99.85
SZX 60-300 f4.0	197.85
SZX 70-210 f4.0	107.85
SZX 80-200 f4.5	99.85
2x Teleconverter	89.85
ATX 24-40 f2.8	234.85
ATX 80-200 f2.8 APO	379.85
ATX 100-300 f4.0 APO	379.85
ATX 150-500 f5.6 APO	849.85
ATX 90 f2.5 Macro	217.85
Extender for ATX 90	89.85
ATX 300 f2.8 APO	1479.85
AUTOFOCUS LENSES FOR MAXXUM & NIKON	
SL 17 f3.5	359.85
AF 20-35 f3.5	268.85
AF 28-70 f2.8	118.85
AF 28-200 f3.5	238.85
AF 70-210 f4.0	118.85
AF 60-300 f4.0	228.85
AF 75-300 f4.5	218.85
ATX AF 100 f2.8 Macro	398.85
ATX AF 28-70 f2.8	318.85
ATX AF 80-200 f2.8 APO	518.85
ATX AF 300 f2.8 APO	2098.85
ATX AF 400 f5.6 APO	398.85
AF LENSES FOR CANON	
AF 20-35 f3.5	368.85
AF 28-70 f2.8	188.85
AF 70-210 f4.0	188.85
ATX AF 28-70 f2.8	428.85
ATX AF 100 f2.8 Macro	448.85
ATX AF 80-200 f2.8 APO	598.85
ATX AF 400 f5.6 APO	488.85
AF LENSES FOR PENTAX	
AF 75-300 f4.5	218.85
ATX AF 28-70 f2.8*	318.85
ATX AF 400 f5.6 APO	398.85

**ATX w/10 year USA warranty*

Prices good for mail order only. Shipping and handling are extra. Returns and exchanges may be made within 14 days of receipt of merchandise with prior authorization only (call Customer Service for a Return Authorization Number). Non-defective merchandise returned for refund will be subject to a restocking fee: 5% if box is unopened (still sealed), 12% if box has been opened.

ORDERS ONLY CALL TOLL FREE

1-800-222-1557

TOP RATED VIDEO & PHOTO MAIL ORDER DEALER!

Overnight Delivery Available!

VISA · MasterCard · DISCOVER · Canon

FEDERAL EXPRESS

No Credit Card Surcharge!

POPULAR PHOTOGRAPHY CHECKRATED STORE

Panasonic

Authorized Panasonic Dealer

CAMCORDERS

PV-IQ 203	10x Zoom	Call
PV-IQ 303	w/Light	Call
PV-IQ 403	Color View.	Call
PV-IQ 503	Color View.	Call
PV-43	4 Hd. E.I.S.	Call
PV-53	Color View.	Call
PV-800	12x Zoom	Call
PV-810	Case, light	Call
PV-S770	S-VHS	Call
AG-455	S-VHS	Call

VIDEO RECORDERS

PV-2301	Ch. Auto Set	Call
PV-4301	4 Head	Call
PV-4311	4 Head	Call
PV-4351	4 Hd. Hi-Fi	Call
PV-4361	VCR+	Call
PV-S4366	S-VHS	Call
PV-S4380	S-VHS	Call
AG-1970	S-VHS	Call

TV/VCR COMBINATION

PV-M1321A	13"	Call
PV-M2021A	20"	Call

RCA

Authorized RCA Dealer

8mm CAMCORDERS

Pro 808	8x Zoom	Call
Pro 830	10x Zoom	Call
Pro 840	12x Zm.	Call
Pro 883HB	Hi-Band	Call
Pro 930	E.I.S.	Call

VHS CAMCORDERS

CC 412	12x Zoom	Call
CC 507	16x Zoom	Call
CC 540	24x Zoom	Call
CC 178	10x Zoom	Call
CC 188	VHS-C	Call
CC 190	20x Zoom	Call

VIDEO RECORDERS

VR-319	155 Chan.	Call
VR-506	4 Head	Call
VR-601HF	Hi-Fi. 4 Hd.	Call
VR-657HF	Hi-Fi. 4 Hd.	Call
VR-662HF	VCR+	Call
VR-667HF	VCR++	Call
VR-800HF	8mm	Call

Quasar

Authorized Quasar Dealer

TV/VCR COMBO

VV-1213	13"	Call
VV-1220	20"	Call

JVC

Authorized JVC Dealer

VHS-C CAMCORDERS

GR-AW1	Wtherprf.	Call
GR-AX25	10x Zoom	Call
GR-AX35	10x Zoom	Call
GR-AX55*	10x Zoom	Call
GR-AX75*	D.I.S.	Call
GR-AX50*	Color View.	Call
GR-M7Pro*	11x Zm	Call
GR-SZ1*	S-VHS	Call

**Comes with JVC case*

VIDEO RECORDERS

HR-J200	R.A. Edit	Call
HR-J400	R.A. Edit	Call
HR-VP46	VCR+	Call
HR-DX 62	4 Hd. Hi-Fi	Call
HR-J600	R.A. Edit	Call
HR-VP604	VCR+/Jog	Call
HR-VP606	Jog/Shttle.	Call
HR-VP700	F.E.H.	Call

SUPER VHS VCRs

HR-S4700	TS Head Drm	Call
HR-S4900	Dlux Pix & Snd	Call
HR-S6800	AV Compu Link	Call
HR-S6900	Flying Erase	Call

VIDEO ACCESSORIES

JX-S 100	AV Selector	Call
JX-S 300	AV Selector	Call
JX-S 900	AV Selector	Call
JV-S V55	Edit	Call
JX-T88	Titler	Call
JX-T66	Char. Gen.	Call

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Video Camcorders • VCRs • Walkman • Bookshelf Hi-Fi Audio Component Systems • Telephones • Boom Boxes • Discmans • Radios • My First Sony • Mini Disc Players

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VM-E55A	E.I.S.	Call
VM-H57A	Hi-Band	Call
VM-H39A	Hi-Band	Call
VM-SP1A	Wtr. Resist.	Call
VM-1600A	VHS	Call
VM-2600A	VHS	Call
VM-S8200A	S-VHS	Call
20VR2B	20" TV/VCR	Call

VIDEO RECORDERS

VTM-171A	2 Head	Call
VTM-270A	4 Head	Call
VTF-370A	4 Hd. Hi-Fi	Call
VTF-372A	VCR+	Call
VTS-772A	S-VHS. 5 Hd.	Call

Nikon

Authorized Nikon Dealer

VN-340	Color View.	Call
VN-550	StableShot	Call
VN-750	SteadyShot	Call

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UC1	Compact	Call
UC20	10x Zoom	Call
UCS3	12x Zoom	Call
UCS5	Opt. Image Stab	Call
A1 Digital	10x Zm.	Call
L1	15x Zm.	Call
L2	*New!*	Call
Vari-angle Prism Lens		Call

Canon

STILL VIDEO CAMERA

Xapshot		Call
RC-360	Still Video	Call
RC-570	Still Video	Call
RE-650	Visualizer	Call
RP-420	Printer	Call
RP-733	Printer	Call
FP-510	Color Prntr.	Call
RV-311	Video Player	Call

Call for More!

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VHS CAMCORDERS

VL-L290	12x Zoom	Call
VL-L63U*	Remote	Call

**With Sharp soft case*

8mm CAMCORDERS

VL-N1	12x Zoom	Call
VL-HX10	Hi-Band	Call
VL-HL100	Viewcam	Call
VL-E30	*New!*	Call
VL-E240	4" Monitor	Call
VL-E40		Call

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LX-900	Digital	Call
LX-101	5-Disc Cmptb.	Call
LX-K700	Karaoke	Call

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Authorized Fujix Dealer

Fujix F120SW	12x	579.85
Fujix F122SW	Color	Call
Fujix H128SW	Hi-8	Call
P401U	Video Projectr.	Call
P701U	Video Projectr.	Call

VIDEONICS

Direct ED PLUS	Call
Video Equalizer	Call
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Title Maker	Call
Thumbs Up	Call
Digital Mixer	Call

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PCD-M50	Portable	Call
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WALKMAN

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WM-FX22	WM-GX90	SRF-M50
WM-FX41	SRF-39	SRF-M70
WM-FX45	SRF-H2	WM-SXF10
WM-F2085	SRF-HM20	WM-SXF30
WM-FX52	SRF-8	WM-SXF33
WM-FX56	SRF-88	WM-F2078
WM-D3	SRF-M33	

DISCMAN

D-113CR	D-220	D-822K
D-121	D-223	D-828K
D-122CK	D-321	D-421SP
D-125	D-808K	

DAT WALKMAN

TCD-D7 WM-DT1

WORLD BAND RADIO

ICF-SW15	ICF-SW33	ICF-SW55
ICF-SW800	ICF-SW7600	ICF-2010
ICF-SW30	ICF-SW 1S	ICF-SW77

ANSWERING PHONES

IT-A3000	IT-A505	IT-305
IT-A2500	IT-A205	IT-A555

ANSWERING MACHINES

TAM-50 TAM-1000

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ITD-250	ITD-200	IT-B5
ITD-150	ITD-100	IT-B3

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SPP-A40	SPP-170	SPP-75
SPP-A60	SPP-160	SPP-97
SPP-X90	SPP-D15	SPP-77
SPP-320	SPP-95	SPP-57
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CFD-475

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ETRS-I	Call
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AE Finder	Call
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50mm PE f2.8	Call
75mm PE f2.8	Call
100mm PE f4.0	Call
150mm PE f3.5	Call
200mm PE f4.5	Call
250mm PE f5.6	Call
Polaroid Back	Call
Speed Grip E	Call
Motor Drive	Call

SQ-Ai, SQ-AM

SQ-Ai	Call
SQ-A/120 Body	Call
W/L Finder	Call
AE Finder	Call
ME Finder	Call
6x4.5 Ai-J 120.220 back	Call
Remote Batt. Pack	Call
40 f4.0 PS	Call
50 f3.5 PS	Call
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150 f4.0 PS	Call
200 f4.5 PS	Call
250 f5.6	Call
Polaroid Back	Call
Speed Grip S	Call

GS-1

GS-1 Body	Call
120 Magazine	Call
100mm f3.5	Call
Prism Finder	Call
AE Prism Finder	Call
Speed Grip G	Call
W/L Finder	Call

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Series 1 500 PZ
35-70mm Power Zoom
Special Price! $149.95

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50 f1.7	85 f1.4
100 f2.8	135 f2.8
35-70 f3.4	70-210 f3.5
28-85 f3.5	80-200 f4.0

YASHICA

Dental-Eye II	In Stock
Micro Zoom	Call
T-4	Call

RICOH

Ricoh USA Warranty

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RC-5 Remote	Call
TruZoom	Call
RZ 800	Call
Ultra Zoom Super	Call

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Kodak USA Warranty

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622 Super	Call
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120J Autopro	Call
Auto Pan Head	Call

QUANTUM

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Battery 2,3,4	Call
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L-398	Call
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3150 w/3051+mini hd.	267.85
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JVC

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EF50 2.5 Macro 260
EF100 2.8 Macro 465

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EOS A2E ....Call
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EOS Elan 340
EOS Elan 35-80 USM Kit...500
EOS Elan WD Kit 35-105 ..550
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EOS Rebel SII 35-105 Kit...400
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SureShot Telemax 85
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28-70 3.5-4.5 AF 245
28-85 3.5-4.5 AF 350
35-105 3.5-4.5 AF 335
35-135 3.5-4.5 AF 360
70-210 4.0-5.6 AF 215
75-300 4.5-5.6 AF ....Call
20 2.8 AF 430
24 2.8 AF .265 28 2.8 AF .165
50 1.8 AF ...70 50 1.4 AF .210

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Nikon F4S USA ....Call
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Nikon FM-2 385
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One Touch 200 78
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Zoom Touch 470 155
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SB-23 Flash 80
SB-20 Flash 170
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IQZoom 115S 250

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PZ-20 290
PZ-10 189
P30T 140
K-1000 120
PC-606W 60
IQ Zoom 90WR 175
IQ Zoom 280P ....Call
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IQ Zoom 70R 120
IQ Zoom 105R 210

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FA 28-80 3.5-4.7 140
FA 28-105 4.0-5.6 300
FA 70-200 4.0-5.6 200
FA 100-300 4.5-5.6 300
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MAXXUM

3Xi w/35-80 295

MAXXUM

5Xi w/50mm 1.7 Lens 365

MAXXUM

7Xi w/xi28-80 4.0-5.6.....599

MAXXUM

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28 2.8 105
50 1.7 55
50 1.4 137
50 2.8 Macro 265
100 2.8 Macro 455
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Xi 28-105 3.5-4.5 270
PZ 35-80 4.0-5.6 95
Xi 35-200 4.5-5.6 ....Call
Xi 80-200 4.5-5.6 150
Xi 100-300 4.5-5.6 270
28-85 3.5-4.5 240
35-105i 3.5-4.5 175

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Maxxum 3Xi 205
Maxxum 5Xi 315
Maxxum 7Xi 455
Maxxum 9Xi 660
Maxxum SPXi ....Call
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Maxxum 7000i 250
Maxxum 8000i 300
Minolta X-370 135
Minolta X-700 185

MINOLTA POINT & SHOOTS
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Freedom AF10R 55
Freedom Dual C 85
Freedom Action Zoom 120
Freedom Vista 130
Freedom Zoom 70EX 145
Freedom Zoom 70C 135
Freedom Zoom 90EX 190
Freedom Zoom 90C 160
Freedom Zoom 105i 210
Weathermatic Dual 35 165

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4000 AF Flash CLOSEOUT ...149
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QD-7,DB-7,DB-5 60

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Super Zoom 3000 220
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Infinity Zoom 220 150
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SONY

VHS VCR

SLV-900HF 420

STABILIZATION

CCD-TR101 HI8 1000

PALMSIZE

CCD-TR200 HI8 720

RECEIVER

STR-D1011 390

SONY VCR'S
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EV-S2000 8mm ....Call
EV-S550 8mm 445
EV-C100 8mm ....Call
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GV-S50 TV/VCR 8mm 736
SLV-R1000 VHS 890
SLV-R5 VHS 795
SLV-900 HF 420
SLV-750 HF 385
SLV-700 HF 335
SLV-400 VHS 230
SL-HF360 Beta 345
SL-HF2100 Beta 1090

SONY 8MM CAMCORDERS
CCD-FX310 515
CCD-FX410 520
CCD-FX411 520
CCD-FX420 555
CCD-FX510 600
CCD-FX520 610
CCD-FX620 685
CCD-FX710 780
CCD-TR21 580
CCD-TR31 565

CCD-TR61 620
CCD-TR65 720
CCD-TR71 565
CCD-TR81 750
CCD-TR91 920
CCD-TR101 1000
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CCD-TR500 ....Call
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Panasonic

PROFESSIONAL!

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COLOR VF

PV-IQ403 VHS-C 600

STABILIZATION

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AG-1740 340
AG-1270 230

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AG-3 2350
AG-460 2240
AG-455 1530

ACCESSORIES
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WJ-MX30 2420
WJ-TTL5 205
WJ-AVE5 1135
AG-A96 340

CAMCORDERS
PV-700 480
PV-704 485
PV-710 560
PV-750 780
PV-760 820
PV-S770 965
PV-800 545
PV-810 565
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120 Insert (6x7) ... 319.00 RZ Polaroid Back ... 359.00
AE Prism Finder ... 1079.00 AE Magnifying Hood .. 769.00
RZ Winder II ... 499.00 L Grip Holder ... 189.00
Radio Remote Control Set ... 99.00
G-2 Lens Hood for RZ/RB ... 169.00
G-3 Lens Hood for RZ/RB ... 409.00

TLR CAMERAS
C330S Body ... 899.00 Lenses ... CALL

MAMIYA 6 MF
Mamiya 6MF Body .. 1599.00 150/4.5 Telephoto ... 1669.00
50/4 Wide-angle ... 1499.00 75/3.5 ... 1229.00

PENTAX

PENTAX 645
645 Body ... CALL 120 Back ... CALL 220 Back ... CALL
Pro Back 645 CALL 35/3.5 ... 508.90 45/2.8 ... CALL
55/2.8 ... CALL 75/2.8 ... CALL 75/2.8 LS ... CALL
120/4 macro CALL 135/4 LS ... CALL 150/3.5 ... CALL
200/4 ... CALL 300/4 ... 2168.90 600/5.6 ... CALL
80-160/4.5 . CALL 1.4X ... CALL 2X ... CALL

PENTAX 6 X 7
6x7 Body ... CALL TTL Prism Finder ... CALL
Penta Prism Finder ... CALL Folding Focusing Hood CALL
2x Magnifier ... CALL Helicoid Ext Tube ... CALL
35/4.5 ... 787.90 45/4 ... CALL 55/4 ... CALL
75/4.5 ... CALL 75/4.5 shift . CALL 90/2.8 ... CALL
105/2.4 ... CALL 120/3.5 soft . CALL 165/2.8 ... CALL
135/4 Macro CALL 165/4 LS ... CALL 200/4 ... CALL
300/4 ... CALL 400/4EDIF ... CALL 500/5.6 ... CALL
600/4 ... CALL 800/4 ... CALL 800/6.7 ... CALL
1.4X ... CALL 2X ... CALL

Polaroid
203 2-lens Camera w/Flash ... 582.90*
454 4-lens Camera ... 594.90
455-4 Lens ... 715.90 403-4 Lens ... 736.90
600 SE Body ... 328.90 127mm /4.7 ... 314.90
75/5.6 ... 507.90 150/5.6 ... 377.90
ProPack System w/Flash ... 133.50
#405 Holder ... 73.90 #545 Holder ... 141.90
#550 Holder ... 123.90
**Free Film from Polaroid w/Purchase*

FUJI Professional
GS 645S ... 548.90 GW 670 III ... 821.00
GW 690 III ... 821.00 GSW 690 III ... 887.00
G-617 Panorama ... 2952.00

GX-680
GX-680 Body ... 1339.00 120 Back ... 585.00
220 Back ... 585.00 80/5.6 ... 898.90
150/4.5 ... 798.90

HASSELBLAD
FREE! PRO-SHADE & FILTER KIT W/PURCHASE OF SELECTED LENSES (limited time)

500 Classic Outfit w/1 Year USA Warranty, 500CM Body, 80/2.8CF Lens, A-12 Magazine, Microprism Focus Screen & Wide Neck Strap........2395.00
(Free Shade, UV, Tripod Quick Coupler, Quick Focus Handle & Acute Matte Screen (500.00 Value))

NEW! 503 PRO-X OUTFIT w/1 Year USA Warranty, 503CX Body, 80/2.8CF Lens, A-12 Magazine, Focusing Screen, Strap, $100 Rebate Certificate on ProFlash 4504...........2950.00

205TCC Body ... 6688.00 500ELX Body ... 1415.00
500CM Body ... 899.90 503CX Body ... 1495.00
553ELX Body ... 2172.00
503CX, 80/2.8CF & A12 Back ... 3468.00
553ELX, 80/2.8CF & A12 Back ... 4069.00
903SWC w/Finder ... 4187.00
A-12 Mag ... 595.00 A-24 Mag ... 658.00
A-16 Mag ... 658.00 70 Mag ... 949.00
Motor Winder F/205 TCC ... 1125.90

CF LENSES
30/3.5 ... 4649.00 40/4 ... 3339.00
60/3.5 ... 1930.00 50/4 FLE-CF ... 2168.00
80/2.8 ... 1378.00 100/3.5 ... 1974.00
120/4 ... 2214.00 135/5.6 ... 1967.00
150/4 ... 2211.00 180/4 ... 2433.00
250/5.6 ... 2491.00 250/5.6 Super Achromat 4028.00
350/5.6 ... 3461.00 500/8APO ... 4548.00
140/280/5.6 ... 5515.00 PC Mutar 1.4x ... 2698.00
Mutar 2x ... 1352.00 Kenko 2X ... 219.90
45° Prism Finder for Hasselblad ... 175.90

HASSELBLAD ACCESSORIES
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32mm Tube ... 275.00 56mm Tube ... 314.00
Extension Tube 16mm TCC ... 400.00
Extension Tube 32mm TCC ... 430.00
Extension Tube 56mm TCC ... 489.00
64-85 Variable Extension Tube ... 724.00
Auto Bellows ... 1275.00 Magnifying Hood ... 345.00
RM-2 Prism ... 1014.00 PM-5 Prism 45 ... 877.00
PME-5 Meter Prism 45 ... 1385.00
Pro Shade 6093 ... 298.00 Prosoft Filter Kit ... 138.00
Polaroid 100 Back ... 397.00 712 Case ... 626.00
507 Case ... 55.00 522 Case ... 549.00
540 Case ... 421.00 PRO FLASH #4504 ... 644.00
Flash Bracket ... 319.00 Over the Lens Arm ... 51.00
Macro Flash ST ... 1006.00 Tripod Quick Coupler .. 95.00
Knob w/Exposure Meter ... 265.00
Acute Matte Focus Screen ... 193.00
SCA 390 Flash Adapter ... 161.00
Wide Camera Strap ... 29.00
Contoured Strap ... 52.00 "WILD!" Manual ... 32.95
"WILD!" Medium Format Photography ... 32.95

HASSELBLAD FILTERS

Series	60	70	93
UV, SKY, Color	97.00	113.00	140.00
Color Balance	97.00	113.00	140.00
Polarizer	211.00	327.00	303.00
Proxar (0.5,1,2)	141.00	---	---
Softar (1,2,3)	164.00	182.00	---

41530 Filter Adap. 60 to 67mm....42.90

BRONICA
IF YOU GET A BETTER PRICE, CALL US BEFORE YOU BUY! FREE! Speed Grip w/purchase of any body & finder & back & accessory lens (limited time)

ETR-SI 120 OUTFIT
Body, 120 Back, Focusing Screen, Waist Level Finder 75 PE 2.8 Lens ... 1594.00

ETR SE LENSES
100/4.0 Mac 759.00 150/3.5 ... 639.00 2X ... 539.00
200/4.5 ... 799.00 250/5.6 ... 859.00 500/8.0 .. 2349.00

ETR FINDERS
Waist Level 90.00 Prism ... 336.00 Rotary ... 359.90
Sports E .. 359.00 AE II ... 699.00 High Eyepoint 499.00

ETRSI (PE) LENSES
40/4 ... 939.00 50/2.8 ... 829.00 75/2.8 ... 529.00
100/4 Mac 939.00 135/4.0 ... 899.00 150/3.5 ... 829.00
200/4.5 ... 949.00 250/5.6 ... 1049.00 500/8 ... 7995.00
2X ... 599.00 1.4 ... 599.00

SQ-A CAMERA OUTFIT
SQ-AI Body w/ 120 Back ... 1358.00
SQ-AM Body ... 1089.00

SQ (PS) LENSES
40/4 ... 1149.00 50/3.5 ... 1049.00 65/4 ... 949.00
80/2.8 ... 699.00 135/3.5 ... 949.00 110/4 ... 1049.00
150/4 ... 1049.00 200/4.5 ... 1099.00 250/5.6 .. 1149.00
500/8.0 .. 7995.00 1.4X ... 619.00 2X ... 619.00

SQ FINDERS
Waist Level ... 98.00 Prism ... 408.00
MF ... 468.00 ME Prism .. 578.00 AE Prism .. 708.00

GS-1 CAMERA OUTFIT
Body, 120 Back, Waist Level Finder, Focusing Screen, 100/3.5 Lens ... 2136.00

GS FINDERS
Waist Level ... 98.00 Prism ... 428.00
AE Prism ... 748.00 AE Rotary Prism ... 798.00

GS-1 LENSES
50/4.5 ... 1099.00 65/4 ... 999.00 100/3.5 .. 699.00
110/4 Macro ... 1149.00
150/4 ... 999.00 200/4.5 ... 1099.00 250/5.6 .. 1149.90
500/8 ... 7995.00 1.4x Tele . 619.00 2x Tele ... 619.00

CLOSE-OUTS *(limited quantity)*
200/4.5 (SQ) ... 799.00 105/3.5 (SQ) ... 749.00
Action Prism Finder (ETR) ... 219.00
CDS MF Finder S (SQ) ... 189.00

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BEATTIE
INTENSCREENS

	Plain	w/Grid
Hasselblad	133.90	137.95
Hasselblad Split Image	165.95	169.95
Mamiya RB67	119.90	125.95
Mamiya RZ67	128.95	134.95
Mamiya 645 Super	119.95	123.95
Bronica SQ-A	99.95	105.95
Bronica ETRS	119.95	123.95
Pentax 6x7	124.95	129.95
Pentax 645	103.90	108.95

NPC
POLAROID BACKS
MF-1 f/Hasselblad ... 184.90 MF-3 f/Mamiya RB ... 142.95
MF-4 f/Mamiya RZ ... 144.90 MF-5 f/Bronica ETRS . 124.95
MF-6 SX-70 Back f/Mamiya RB ... 236.90
MF-14 f/Bronica SQ .. 139.90 MF-15 f/Bronica GS-1 179.90
MF-15 f/Bronica GS-1 ... 179.90
Proback f/Pentax 645 ... 1294.90
Proback f/Pentax 6x7 ... 1294.90

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Victory 150 ... 29.90 Victory 250 ... 34.90
Victory 450 ... 37.90 Victory 480 ... 49.90
Victory 550 ... 38.90 Victory 551 ... 39.90
Victory 650 ... 44.90 Stratos 450 ... 52.90
Stratos 460 ... 56.90 Stratos 470 ... 63.50
Stratos 480 ... 109.90 Mark 6 ... 189.90
Mark 7 ... 258.90 Mark 7 Mini ... 238.90
Videomate I ... 34.90 Videomate II ... 44.95
Videomate III ... 57.90 Videomate 400 ... 24.90
Videomate 500 ... 39.90 Videomate 601 ... 49.90
Videomate 607 ... 59.90 Quick Leveler ... 29.90
Super Plate ... 39.95 Macro Slider ... 69.95
Super-Arm 7 ... 189.90 MUP-4 Pro Unipod ... 64.90

SLIK
**$25.-$50. Trade-in offer on your old tripod! (ltd. time)*
Slim-Pod ... 19.95 Pro-Pod ... 83.90
Pro-Pod Sport ... 68.95 Pro-Pod 5 ... 79.95
Lightly Pod II ... 37.95 E-Z Pod ... 37.50
T210 Unipod ... 15.95 E-Z Pod Jr ... 29.95
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Mini Pro II ... 22.50 U212AF One Touch ... 99.90
U700 Dolly ... 59.90 EZ Hold ... 39.95
U112AF ... 92.50 322AF ... 156.90
U100 Deluxe ... 39.90 T960 G-QL ... 30.50
U212 Deluxe ... 68.50 800 G-QL ... 21.50
450-G ... 17.90 U112 Deluxe ... 51.50
M322 ... 118.50 333 Sport ... 54.50
333 AF Sport* ... 123.50 444 Sport* ... 68.90
444 Sport II* ... 88.90 444 Super Sport* ... 84.90
Master 67* ... 139.50 The Super Ball Head .. 215.95
Pro Ball Head ... 60.90
AutoFast Pistol Grip Head AF2100 ... 62.90
Twin Camera Plate 400 ... 159.90
Twin Camera Plate 500 ... 179.90
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Standard Head ... 39.90 Compact Head ... 19.90
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SLIK VIDEO
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505-QF ... 126.50 506-QF ... 148.50 510-VF ... 25.95
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Magic 2 ... 123.90 2502 ... 53.90 2102 ... 43.90
2104 ... 34.90 Touring Set ... CALL

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1 ... 188.99 2 ... 211.50 3 ... 148.50
4 ... 201.99 5 ... 349.95 Trekker ... 144.99
Trekker Ball Head ... 69.50

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PROHEAD Quick Release ... 244.90

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Black Anodized Finish.........add 9.95
3000 w/3025 ... 67.80 3000 w/o Head ... 51.90
3000 w/3028 ... 79.90 3000 w/3029 ... 80.80
3000 w/3030 ... 89.90 3000 w/3130 ... 99.90
3000 w/3047 ... 99.90
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3020 w/3029 ... 113.90 3020 w/3047 ... 134.90
3020 w/3130 ... 131.90 3020 w/3265 ... 134.90
3033 w/3047 ... 169.90 3033 w/3025 ... 138.90
3033 w/o head ... 122.90 3033 w/3028 ... 149.90
3035 w/3047 ... 184.90 3035 w/o head ... 136.90
3035 w/3028 ... 163.90 3040 w/3047 ... 168.90
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3410 w/3130 ... 88.90 3410 w/3160 ... 97.90
3001 w/Micro Fluid Head *"TopRated"* ... 93.90
3001 w/XL Fluid Head ... 101.90
3011 w/Mini Fluid Head ... 149.90
3011 w/XL Fluid Head ... 116.90
3021 w/XL Fluid Head ... 137.90
3060 w/Heavy Duty Head ... 353.90
3061 w/o Head ... 212.90 3068 w/o Head ... 175.90
3062 w/Fluid Head .... 452.99 3065 w/Fluid Head ... 422.90
3056 Auto Dolly (Black) ... 77.90
3067 Video Deluxe Dolly ... 159.90
3068 w/Mini Fluid Head ... 265.90
3120 w/Mini Fluid Head ... 163.99
3124 w/Micro Fluid Head ... 106.90
3125 w/Micro Fluid Head ... 124.90
3127 Portable Video Dolly ... 69.90
3137 Variable Leg Spread Dolly ... 78.90
3135 w/Mini Fluid Head ... 222.90
3140 w/Mini Fluid Head ... 199.90
3145 Video Tripod Caddy ... 24.50
3150 w/Mini Fluid Head ... 246.90
3153 Double Head Support ... 52.90
3155 Leg Spreader ... 26.90
3181 Lightweight Pro ... 157.90
3181 w/3066 Head ... 409.90
3185 Mini Pro ... 207.90
3190 w/o Head ... 312.90
3190 w/3066 Head ... 562.90

3009 Mini Ball Head ... 18.90
3025 3-D Head ... 17.90
3026 Double Action Ball Joint ... 24.90
3028 Super 3-D Head ... 28.90
3029 Pan Tilt Head ... 32.90
3030 Pan Tilt w/Quick Release ... 38.90
3038 Super Mono Ball Head ... 148.90
3039 Super Pro Head ... 117.90
3047 Deluxe 3-way Panhead ... 49.90
3052 Ext. Leg Set (3040/3050) ... 19.95
3055 Heavy Duty Ball Joint ... 35.90
3057 Heavy Duty Head ... 107.90
3063 Mini Fluid Head ... 89.90
3066 Cine/Video Fluid Head ... 247.90
3126 Micro Fluid Head ... 46.90
3130 Q.R. Micro Fluid Head ... 48.90
3153 Double Head Support ... 51.90
3160 XL Fluid Head ... 54.90
3229 Swivel Tilt Head ... 23.90
3245 Auto 3-section Black Monopod ... 56.90
3249 4-Section Compact Monopod ... 28.90
3252 Long Lens Support ... 36.90
3253 Tablemount Geared Column w/Clamp ... 92.50
3262 Medium Ball Head ... 29.90
3263 Deluxe Geared Head ... 368.90
3265 Grip Action Ball Head ... 53.90
3270 Q.R. Adapter ... 18.90
3273 Q.R. Pro Adapter ... 28.90
3279 25" Bag ... 27.95
3280 35" Bag ... 34.95
3281 45" Bag ... 44.95

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Vivitar
MACRO-FLASH 5000 .. 59.90 600AF Series 1 Flash ... 73.90
728AF ... 49.90 736AF ... 89.90
283 ... 61.90 285HV ... 76.90
550D Auto ... 40.95 2600D ... 29.90
2800D ... 39.90 1900 ... 12.50
2000 ... 17.50 SL-2 ... 23.95
NC3-Bat ... 21.95 SC-Cord 1-2-3 ... 16.90
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FREE! $79.95 Value Monte Zucker Newest Video on Flash Photography w/purchase of 120J (ltd. time)
622 w/standard Head ... 213.90
622 w/Zoom Head & FK-6 Kit ... 216.50
622 Super w/Zoom Head ... 253.90
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383 Super ... 63.50 433AF *(specify)* ... 76.90
433D *(specify)* ... 67.90 444D (Req. Mod.) ... 82.90
544 ... 128.50 555 ... 157.90
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DX-12R Ringlight ... 217.50
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120J Auto Pro Kit ... 272.90 CL-3 Cluster (622) ... 54.90
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Basic Grip ... 37.90 Bounce Kit ... 19.90
510V Batt ... 43.90 AC Adapter ... 27.90
510 Volt Power Pak ... 69.95 510V Nicad Battery ... 66.90
QBC-1 Charger f/611 ... 39.90 6x6 Bracket ... 22.90
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EXT-11 Dedicated Remote Cord (622-555) ... 29.90
Dedicated Modules ... CALL FK-6 Filter Kit ... 17.90

METZ
45 CL-1 ... 193.90 45 CT-1NC ... CALL
45 CL-4 ... 287.90 45 CT-4NC ... CALL
45 CT-5 ... 367.90 45 CT-5NC ... CALL
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NiCad Battery (45 series) ... 54.90

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AF 280 (specify camera) ... 72.50
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Quantum Slave V ... CALL
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MORRIS Maxi-Slave ... 49.90 MORRIS AC Slave II ... 24.90
MORRIS AC Master Slave ... 32.90
MORRIS AC Bare Bulb ... 34.90
MORRIS AC Super Slave ... 32.90
MORRIS AC 100 Wide Super Slave ... 34.95
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MORRIS 3 Way AC ... 27.90
MORRIS DC Super Slave Kit w/ Bat Pack ... 78.90

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Peanut ... 13.90 L8 ... 18.87
HS Hot Shoe ... 25.17 XL (500') ... 50.37
XL-8 ... 38.90 HS-XL (500') ... 62.97
SSL (2000') ... 62.97 SF-200 Micro ... 62.97
SSR Jr ... 109.50 SST ... 94.47
SSR Cordless ... 141.50 Teleflash Monitor ... 44.95
PS-500-4 Channel Protected ... 299.25
PS-500-1 Channel Protected ... 188.50
PS-500-2W Channel Protected ... 299.25
For "E" Series Slaves Add ... 15.00
Magic Bus Power Mgmt. System ... 469.90

STROBOFRAME
Complete w/ Side Grip Cable Release & Flash Mount (Specify Flash Type)
R4B ... 79.90 R66 System ... 62.97
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VH-2000 StroboFlip ... 49.95 SQ-2000 System ... 78.95
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LEPP Deluxe ... 93.95
LEPP-II Dual Flash Macro Bracket ... 66.12
Mamiya 6 Custom Bracket ... 64.95
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110 ... 36.95 140 VB ... 44.95 200 ... 37.95
240 VB ... 44.95 300 ... 37.95 132 Adapter . 8.50
20 Adapter ... 11.50

SIEGELITE
Flash Brackets ... CALL

QUANTUM
Turbo Battery ... CALL Battery 1 + ... CALL
Battery 2 ... CALL BANTAM Battery ... CALL
NEW! Cube Flash ... CALL

PERMAPAK
(Ask About Rebates)
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Spare Battery f/System 6 ... 59.90
System 9 Battery System ... 159.00
Spare Battery f/System 9 ... 89.90
Modules Available f/most Flashes....CALL

LUMIQUEST
Pocket Bouncer ... 17.95 Ultrasoft Bouncer ... 19.95
Big Bounce ... 28.95 Snoot ... 21.95
Mylar inserts f/Pocket . 12.95 Softbox ... 24.90
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STOFEN
Omni-Bounce ... 17.25 Twin-Panel Bounce ... 17.25

WESTCOTT
Micro Apollo ... 32.95

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ROKUNAR
SP STUDIO SYSTEMS™

HOME STUDIO KIT
Kit Consists of 2-SP-100 Stobes • 1 SP-72, 1-Barndoor • 1-Softbox • 2 Light Holders • 2-Swivel BKT1-Socket Lamp • 1 Filter Kit • 1 36" Umbrella • 2-90" Stands & Case.... *$309.90*

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NEW! Commercial 250 W.S. Kit ... 569.90

LOCATION KIT
• 2 - SP150 4 Tube Strobe Units w/ Modelling Lights • 2 - SP147 AC Strobe Unit • 1- Barndoor 1-42" Umbrella • 2 - AC Clamps • 2 - 7 1/2 FootLightstands w/ Swivel Brackets • 1- Storage and Carrying Case......... *579.95*
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Consists of 1-SP72 Strobe • 1-SP72PC Strobe • 1- Barndoor • 2-Socket clamp • 1-Filter Set..... *89.95*

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A Simple Way to Experience the Benefits of Pro Style Lighting • Simply Add Any Flash Unit • 1- 36" Silver Umbrella 1- 7 1/2 Foot Lightstand • 1- Flash Clamp............. *58.95*

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SP-72 GN 72 AC Strobe fits AC light fixture ... 21.95
SP-100 GN 100 AC Strobe fits AC light fixture ... 48.95
SP-200 PRO ... 239.95
SP-250 GN 200 Strobe Light fits AC Light Fixture ... 169.95
SP-920 GN 92 Strobe features modelling light ... 87.95
SP-147 NEW GN147 AE Variable Power ... 79.95
SP-150 GN 150 AC 4 Tube AC Strobe Light ... 116.90

ACCESSORIES
SPCLAMP Socket Clamp ... 12.95
SPBRACK Swivel Bracket ... 15.00
SPHOLD Light Holder ... 12.00
SPSOFT Softbox ... 37.95
SPCON Conical Snoot w/ Medium Honeycomb ... 26.90
SPBARN 100 Barn Doors ... 18.50
SPSNOOT Snoot for SP100/SP147VP ... 37.95
SPSNOOT 920 Snoot ... 19.50
Light Fit Bag (Holds any SP Kit) ... 89.95

LIGHTSTANDS
6 Foot Stand ... 22.95 PMLS 7 1/2 Foot ... 32.95
PMLS13 11 Foot ... 42.95 Boom Arm ... 49.95
PMLS8M 8 1/2 ft. Pneumatic ... 57.00
PMLS14M 14 ft. Pneumatic ... 68.00
Backround Stand ... 79.95 Backlight Stand ... 27.95

BESELER

QUARTZ 750 LOCATION KIT
Consists of 3 - Quartz 750 Lights • 3 - Compact 83 Light Stands • 3- 32" Soft White Umbrellas • 1- Quartz 750 Hard Carry Case. *All for only.......$554.90*

QUARTZ 750 LIGHT
QUARTZ 750 Light w/ Adjustable Reflectors ... 99.90
BARN DOORS (Stackable Set of 4) ... 37.50

LIGHT STANDS
BANTAM 64 (81" High, Collapses to 24") ... 31.50
COMPACT 83 (8 feet High, Reduces to 34") ... 39.50

UMBRELLAS
32" Arc Soft White ... 14.90 32" Arc Super Silver ... 15.90

QUARTZ 750 CARRY CASE
Compartmentalized Hard Case Holds 4 Quartz 750 Lights w/ Stands, umbrellas & Accessories....*116.90*

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Filter Holder for 12X12" Filters ... 38.50
Diffusion Filter Pack (6 Filters) ... 13.50
Color Correction Filter Pack ... 13.50

TUNGSTEN LAMPS
FDN 500W/120V 3200°K 400 Hrs ... 21.50
EMD 750W/120V 3200°K 400 Hrs ... 32.00
EMF 800W/240V 3200°K 250 Hrs ... 14.00
FCZ 500W/120V 3000°K 2000 Hrs ... 12.00

PHOTOFLOOD 500 LOCATION KIT
Consists of 2 - Photoflood 500 Lights, 2 - R-100 10" Reflectors • 2 - BANTAM 64 Light Stands • 1 - Compartmentalized Carry Case. *All for only........ $172.90*

PHOTOFLOOD 500 LIGHT
Photoflood 500 Light ... 43.90

REFLECTORS
R-50 5"/60° Beam ... 8.90 R-80 8"/100° Beam ... 9.90
R-100 10"/50° Beam ... 9.90

BARNDOORS
w/ filter holders
BD-50 5" ... 25.90 BD-80 8" ... 30.90
BD-100 10" ... 33.90

CARRY CASE
Compartmentalized Corrugated CARRY CASE Holds 2 PHOTOFLOOD 500 Lights w/ Reflectors Plus 2 BANTAM 64 Light Stands.................. *15.90*

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35MM LENSES

SIGMA

	MANUAL FOCUS	CANON EOS	MAXXUM 'i'	NIKON AF	PENTAX AF	YASHICA AF
14mm F3.5	519.95	519.95	519.95	519.95	-------	-------
15mm F2.8 FISH-EYE w/c	371.95	-------	-------	-------	-------	-------
18mm F3.5	293.95	325.95	293.95	293.95	-------	-------
24mm F2.8	134.95	182.95	134.95	134.95	134.95	-------
28mm F1.8	193.95	203.95	193.95	193.95	-------	-------
28mm F2.8	79.95	-------	-------	-------	-------	-------
50mm F2.8 Macro	173.95	226.95	173.95	173.95	-------	-------
90mm F2.8 Macro w/AML	259.95	329.95	259.95	259.95	-------	-------
180mm F2.8 APO Macro w/c	719.95	739.95	719.95	719.95	-------	-------
180mm F5.6 APO Macro w/c	286.95	335.95	286.95	286.95	-------	-------
300mm F2.8 APO w/c, 4 filters	2179.95	2399.95	2179.95	2179.95	-------	-------
400mm F5.6 APO w/c	387.95	457.95	392.95	392.95	-------	-------
500mm F7.2 APO w/c	513.95	534.95	513.95	513.95	-------	-------
500mm F4.5 APO w/c, 4 filters	2999.95	3359.95	2999.95	2999.95	-------	-------
600mm F8 Mirror w/c, 5 filters	346.95	346.95	346.95	346.95	346.95	-------
800mm F5.6 APO w/c, 4 filters	-------	5159.95	4959.95	4959.95	-------	-------
1000mm F8 APO w/c, 4 filters	-------	3999.95	3859.95	3859.95	-------	-------
21-35mm F3.5-4.2 w/c	333.95	333.95	333.95	333.95	-------	-------
24-50mm F4-5.6	155.95	188.95	155.95	155.95	155.95	-------
28-70mm F3.5-4.5 UC	98.95	129.95	102.95	102.95	102.95	102.95
28-70mm F2.8	257.95	257.95	257.95	257.95	-------	-------
28-70mm F3.5-4.5 IA PZ	-------	-------	144.95	-------	144.95	-------
28-105 F4-5.6	197.95	227.95	197.95	197.95	-------	-------
28-200mm F3.8-5.6	236.95	246.95	236.95	236.95	-------	-------
35-80mm F4-5.6 DL	80.95	99.95	84.95	84.95	84.95	-------
35-135mm UC F4-5.6	147.95	157.95	147.95	147.95	147.95	-------
70-210mm F4-5.6 UC	98.95	145.95	102.95	102.95	102.95	102.95
70-210mm 4-5.6 IA PZ	-------	-------	162.95	-------	162.95	-------
70-210mm F4-5.6 APO UC w/c	169.95	196.95	169.95	169.95	169.95	-------
70-210mm F2.8 APO w/c	597.95	597.95	597.95	597.95	-------	-------
75-300mm F4-5.6 DL w/c	164.95	175.95	178.95	178.95	178.95	-------
75-300mm F4-5.6 APO UC w/c	234.95	274.95	234.95	234.95	-------	-------
1.4X AF Tele Converter w/c	-------	167.95	167.95	167.95	167.95	-------

TOKINA

	MANUAL FOCUS	MAXXUM 'i'	CANON EOS	NIKON AF	PENTAX AF
17/3.5	183.90	369.90	459.90	369.90	-------
28/2.8	79.50	-------	-------	-------	-------
90/2.5 ATX w/Ext Tube	269.90	-------	-------	-------	-------
100/2.8 ATX Macro	-------	379.90	419.90	379.00	-------
300/2.8 ATX-APO SD	1387.00	1598.90	-------	1598.90	-------
400/5.6 SD	228.90	-------	-------	-------	-------
400/5.6 ATX-APO	-------	369.50	438.90	369.50	369.50
500/8	214.90	-------	-------	-------	-------
20-35/3.5-4.5	-------	233.90	343.90	224.90	229.50
24-40/2.8 ATX	214.90	-------	-------	-------	-------
24-70/3.5-4.8 SZX	183.90	-------	-------	-------	-------
28-70/3.5-4.5 SZX Macro	93.95	-------	-------	-------	-------
28-70/2.8-4.5 SD	-------	108.90	178.90	108.90	-------
28-70/2.8 ATX	-------	299.90	359.90	299.90	299.90
28-80/3.5-4.5	-------	98.90	-------	98.90	-------
28-105/3.5-4.5 SZX	183.90	-------	-------	-------	-------
28-200/3.5-5.3 SZX Macro	159.95	234.90	-------	234.90	-------
35-70/3.5-4.6 SZX	79.50	-------	-------	-------	-------
60-300/4-5.6 SZX Macro	169.90	209.90	-------	209.90	-------
70-210/4-5.6	-------	94.90	-------	94.90	-------
70-210/4.0-5.6 SZX Macro	96.90	107.90	177.90	107.90	-------
75-300/4.5-5.6	-------	218.90	-------	218.90	218.90
80-200/4.5-5.6 SZX Macro	88.95	-------	-------	-------	-------
80-200/2.8 ATX APO	358.90	459.90	559.90	459.90	-------
100-300/4.0 ATX APO	358.90	598.90	773.50	598.90	-------
150-500/5.6 ATX APO	819.90	-------	-------	-------	-------
2 x 7 Element Converter	69.90	-------	-------	-------	-------

TAMRON

	MANUAL FOCUS	MAXXUM 'i'	CANON EOS	NIKON AF	PENTAX AF
17/3.5	329.00	-------	-------	-------	-------
24/2.5	219.00	-------	-------	-------	-------
28/2.5	79.00	-------	-------	-------	-------
90/2.5 Macro	244.00	299.00	-------	299.00	299.00
1:1 ext. tube for 90/2.5	39.00	-------	-------	-------	-------
180/2.5 LD	CALL	-------	-------	-------	-------
300/2.8 LD	2077.00	2519.00	-------	2519.00	2519.00
400/4 LD	CALL	-------	-------	-------	-------
500/8	329.00	-------	-------	-------	-------
28-70/3.5-4.5	144.00	139.00	-------	139.00	-------
28-200/3.8-5.6	289.00	289.00	289.00	289.00	-------
35-90/4	-------	129.00	-------	129.00	129.00
35-105/2.8 ASL	548.00	685.00	-------	685.00	-------
35-135/3.5-4.5 Macro	269.00	-------	-------	-------	-------
60-300/3.8-5.4 Macro	314.00	-------	-------	-------	-------
70-210/4.0-5.6	144.00	139.00	-------	139.00	-------
70-210/4 AF-IF	109.95	-------	-------	-------	-------
70-210/3.5 Macro	309.00	-------	-------	-------	-------
70-210/2.8 LD	-------	864.00	-------	864.00	-------
70-300/4.0-5.6	-------	254.00	254.00	254.00	-------
80-200/2.8 LD	CALL	-------	-------	-------	-------
90-300/4.5	-------	179.00	-------	179.00	-------
200-500/5.6	CALL	-------	-------	-------	-------
2x Flat-Field Converter	119.00	119.00	119.00	119.00	-------
1.4x Converter SP	129.00	89.00	89.00	89.00	-------

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500/8	129.50	17-28/4.0-4.5	123.90
24-70/3.8-4.8 Series 1	163.50	28-70/3.5-4.8	89.90
28-105/2.8-3.8 Series 1	208.50	28-105/3.5-4.5 Macro	138.90
28-210/3.5-5.6 Macro	149.90	70-210/2.8-4.0 Series 1	188.75
70-210/2.8-4.0 Q-DOS	229.00	70-300/4.2-5.8 Compact	147.50
100-500/5.6-8.0 Series 1	398.90	Macro Focus 2x Converter	79.95
2x Converter	33.90	Auto. Ext Tube Set	79.50

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28/2.8	47.90	35-70/3.5-4.5	CALL	500/8	CALL
75-300/4.5-5.6	CALL	18-28/4-4.5	CALL	70-210/4-5.6	CALL
28-70/3.5-4.5	CALL	100-500/5.6-7.1	CALL	28-200/4-5.6	CALL

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Filter Type	49/52/55mm	58mm	62/67mm	72/77mm	82mm
ND .3, .6, .9, 80AB, 81AB, 812	7.40	8.65	13.65	22.85	44.85
80C, 81C, 82AB, 85, 85B	8.65	10.85	14.15	26.80	49.85
81, 81D, 82, 82C, 85C, 81EF	10.90	12.40	16.80	26.80	58.85
12, 13, 16, 21, 29, 47, 58	8.65	10.85	14.15	26.80	49.85
6, 9, 23A, 47B, 56, 61	10.90	12.40	16.80	26.80	49.85
Center Spot	14.40	15.65	19.85	30.85	-----
Close Up Sets	29.85	39.80	54.80	69.85*	-----
Color Compensating	58.95	59.95	79.95	79.95	-----
Color Grad *(Specify)*	20.85	23.60	27.85	32.85	-----
Enhancing	30.85	59.40	59.85	69.85	59.95
FL-D	12.85	14.85	18.90	31.85	54.95
Fog Effect *(Specify)*	16.85	18.40	23.80	35.85	-----
Low Contrast 1-4, Soft Cont. 1-5	18.40	24.80	26.85	36.85	-----
Polarizer	12.90	15.15	18.85	23.85	29.85
Circular Polarizer	21.40	23.85	28.85	37.85	69.95
Sepia 1,2,3	18.40	23.60	27.85	33.85	-----
Softnet 1-4, Double Fog 1-5	17.85	23.60	29.85	44.85	-----
Soft/FX 1,3,5	19.85	31.40	34.85	41.85	69.95
Split Field	13.85	14.85	18.85	22.85	-----

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Color Grads	LOW PRICE	Special Effect	LOW PRICE
Standard Color	LOW PRICE	Enhancing Filter	LOW PRICE

HOYA

Filter Type	49mm	52/55mm	58mm	62mm	67mm
80(AB),81(AB),82(AB),85(AB)	7.10	8.00	10.10	12.20	13.85
FL-D Fluorescent	10.90	11.40	13.40	17.40	19.85
Red,Green,Yellow,Orange	7.10	8.00	10.10	12.20	14.50
Dual Color: Orange/Green, Yellow/Purple, Red/Blue	14.10	14.10	-----	-----	-----
Vari-Color Pol: Red/Blue, Red/Green, Yellow/Green	22.40	22.40	24.40	-----	-----
Color Grad: Green, Yellow Blue, Violet, Pink, Brown	10.30	10.85	11.40	-----	-----
Halfcolor ** (Specify)	13.40	13.40	13.65	20.40	20.65
Polarizer	12.70	13.30	14.40	18.90	28.85
Circular Polarizer	24.40	24.70	31.90	34.90	36.40
Polarizer Fader	19.80	21.40	-----	-----	-----
Multivision 3 (Circ. Parr.)	22.40	22.40	24.40	-----	-----
Multivision 5 Circular	24.40	24.40	25.40	-----	-----
Multivision 6 (Circ., Linear)	31.40	31.40	34.40	-----	-----
Variable Multivision	31.40	31.40	-----	-----	-----
Star 6, Star 8*	10.40	10.40	13.40	14.40	16.40
Center Spot*	8.40	8.40	8.90	10.40	24.40
Soft Spot (set of 2)*	15.40	15.85	18.40	20.40	28.40
Fog Filter (set of 2)	21.80	21.90	25.40	-----	-----
Diffuser or Cross Screen	6.40	7.40	7.90	9.90	18.90
Dual Image	11.85	12.70	12.90	-----	-----
Split Field	8.80	10.40	10.40	-----	-----
Close-Up Set	20.90	22.40	25.90	31.40	34.85
Variable Cross Screen	18.10	21.40	21.40	-----	-----
Linear Motion	40.90	40.90	41.40	-----	-----
Misty:Gradual, Breeze	14.70	15.60	-----	-----	-----
Misty:Halo, Windmill	14.70	15.60	-----	-----	-----

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UV/SKY	16.10	16.10	19.55	21.85	25.30	41.50	44.95
80A, 81A, 82A, 85, Etc	17.40	18.40	21.15	24.15	26.80	43.95	49.95
Yellow, Red, Etc	16.10	16.10	19.55	21.85	25.30	43.95	49.95
ND .3, .6, .9	16.10	16.10	19.55	21.85	25.30	43.95	49.95
ND 1.8, 3.0, 4.0, 6.0	28.75	32.20	41.40	43.70	50.60	89.50	99.50
Polarizer	32.20	33.35	39.70	40.25	46.00	68.95	74.95
Circular Polarizer	63.40	65.85	77.50	78.90	87.80	109.95	119.95
Close-Up/Soft Focus (1,2)	16.10	17.25	19.55	24.15	25.30	43.95	52.95
Fog/Soft Spot	21.20	24.15	25.50	29.90	36.80	43.95	57.95
Soft Image	19.55	20.70	24.15	27.60	34.50	49.95	69.95
Spot	22.20	35.65	37.95	40.25	42.55	58.95	89.95
Prisms	44.85	47.15	51.75	56.35	84.80	79.95	129.95
Color Prisms	69.00	70.15	73.60	75.90	96.60	119.95	139.95
Bifo (I,II)	40.25	41.40	46.00	46.00	48.30	-----	-----
Cross Screens	29.75	32.20	32.20	37.50	40.20	54.95	64.95
Spectra, Dual Image	46.85	48.85	48.85	49.85	59.85	64.95	74.95
FLD	35.65	38.75	38.75	41.50	45.90	51.95	62.95

HELIOPAN

	SKY,UV	Pola	CircPola	Softar	KR,KB,ND	Cross/FLD	Grad ND	Color
49	17.95	39.95	54.95	138.95	19.90	29.90	33.90	19.90
52	18.95	41.95	59.95	138.95	19.90	32.90	33.90	19.90
55	21.95	46.95	62.95	146.95	23.90	37.90	38.90	24.90
58	23.95	49.95	69.95	147.95	23.90	39.90	38.90	26.90
62	27.95	54.95	72.95	149.95	29.90	41.90	43.90	31.90
67	34.95	63.95	79.95	158.95	39.90	52.90	55.90	39.90
72	47.95	71.95	99.95	179.95	53.90	63.90	------	52.90
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55-58, 195, 196	10.50	13.25	201, 202	15.50	20.00
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#634	#636	#644	#646	#704	#705
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EA (ISO 50)	4.67	6.37
EB (ISO 100)	3.99	4.67
ED (ISO 200)	7.49	6.49
EL (ISO 400)	5.49	8.47

KODAK B&W	24	36 USA	36	100'	120 propak	220 propak
PX (ISO 125)	2.04	3.63	2.79	28.50		
PXP (ISO 125)					11.85	25.40
TMX (ISO 100)	2.18	3.69	2.89	27.85	10.30	
TMY (ISO 400)	2.25	3.84	3.05	29.90	10.20	
TMZ (ISO 3200)		4.54	3.79			
TP (ISO 25)		4.95	4.95	47.90	19.75	
TX (ISO 400)	2.04	3.60	2.79	30.75		
TXP (ISO 400)					12.90	24.45
HCS		4.99	4.18			
HIE		6.49	6.27			
VP (ISO 125)					10.24	
Kodalith		5.09	4.45	28.90		

KODALUX
PROCESSING MAILERS FOR COLOR OR B&W FILM
- PK-12 ... 4.99
- PK-24 ... 2.89
- PK-59 ... 5.19
- PK-36 ... 3.79
- DP12 ... 4.49
- DP15 ... 5.89
- DP24 ... 5.95
- DP36 ... 7.85
- ESP-1 ... 2.69
- DPD-12/24 ... 7.89

KODAK SHEET	4X5(10)	4X5(25)	4X5(50)	4X5(100)	5X7(100)	5X7(50)	8X10 (10)	8X10(25)	8X10(50)
Ekta. 64T/6118	14.45		68.50			124.70	56.40		269.50
Ekta. 64D/6117	14.45		68.50			124.70	56.40		269.50
Ekta. 100/100 Plus	15.75		69.50				59.50		279.50
Ekta. 200 (6176)	16.75		73.40				64.40		282.90
VPS 4106	15.40		70.80			124.50	57.70		
PXP 4147		12.80		48.90	81.50			45.40	87.90
TMX 4052/TMY		12.89		48.90	81.85			43.40	
TXP 4164		12.80		48.90	81.85			43.40	89.40

SPECIAL! KODAK TX 36 Exp. (50 Pack) ***129.95***

FUJI	24	24P	36	36P	120	220
Super G 100	2.79	8.79	3.40	11.39		
Super G 200	3.19	9.19	3.90	11.89		
Super G 400	3.59	9.59	4.29	12.19		
Reala CS-100	2.89	8.79	3.33	11.29	2.59	6.45
CN 100 PRINT	1.79	7.78	1.99	9.75	2.53	
CA 200 PRINT	2.27	8.17	2.55	10.35		
CH 400 PRINT	2.58	8.47	3.63	11.49	2.95	
CU1600 PRINT	3.47	9.39	5.40	13.35		
RD 100 CHROME	2.25		3.67	6.48		
RH 400 CHROME			6.48	9.57		

ALL FILM FRESH-DATED & REFRIGERATED!

FUJI PRO.	24	36	36P	120	220	quick-load	100'
NeoPan 100	1.67	1.97					
NeoPan 400	1.97	2.27		2.12			29.50
NeoPan 1600		3.45					
RVP Velvia	5.28	6.20	9.27	3.55	8.45	52.90	85.90
RDP		5.75	8.86	3.23	7.69	49.90	71.99
RTP		6.39	9.52	3.55			69.70
RHP		6.99	10.07	5.79			98.90
RSPII		8.95					
CDU				3.25			39.70
NHG		4.69		3.18	6.58		
NSP		3.99		2.35	5.69		38.35
NLP				2.82			

FUJI SHEET FILM	4X5(10)	4X5(20)	4X5(50)	8X10(10)	8X10(50)
RFP	14.90		60.40	56.90	259.50
RVP Velvia	16.99		73.90	62.90	291.50
RDP	14.90		69.90	52.90	248.90
RTP	14.90		66.30	54.90	257.50
CDU			59.40		221.40
NSP		24.45		49.45	
NLP		24.45		49.45	

NEW! FUJI FP100C 10 Exp. pack (Glossy or Silk) ***13.99***

ILFORD	135-20	135-36	100'	120	220propak	4x5(25)	4x5(100)	8x10(25)
PanF Plus	2.27	3.45	29.90	2.27				
FP-4 Plus	1.95	2.95	24.20	2.25	25.70	12.15	45.90	39.90
HP-5 Plus	2.25	2.79	29.90	2.12	25.70	11.65	44.90	38.50
100 Delta	2.38	3.48						
400 Delta	2.17	3.48	33.90					
XP-1		1.49						
XP-2	2.05	2.98	34.70	2.15		14.90	57.90	49.90

SPECIAL! ILFORD FP-4 135-20 ***95¢***

POLAROID

4X5 SHEET FILM
- 51 ... 33.90
- 52 ... 31.60
- 53 ... 34.90
- 54 ... 32.90
- 55 ... 33.75
- 57 ... 37.50
- 59 ... 50.75
- 552 ... 13.75
- 553 ... 13.85
- 554 ... 13.75
- 559 ... 21.65
- Polapan 400 ... 34.90
- Polacolor Pro 100 ... 56.75
- Polacolor Pro 64 ... 56.75

31/4x41/4 PACK FILM
- 107 ... 6.49
- 108 ... 8.99
- 611 ... 7.95
- 665 ... 8.60
- 667 ... 5.99
- 669 ... 8.59
- 691 ... 10.95
- Polacolor Pro 100 ... 9.90
- Polacolor Plus 100 ... 9.90
- Polacolor Pro 64 ... 9.90
- Polapan Pro 100 ... 10.90

AMATEUR PACK FILM
- 600 Plus ... 8.70
- Spectra Hi-Definition ... 8.99
- Time-Zero (SX-70) ... 9.50
- Captiva 95 ... 10.80

NEW! KONICA IMPRESA 50
- 24 Exp ... 3.95
- 36 Exp ... 4.95
- 120 Exp ... 3.69

ILFORD
HP-5 Plus 36 Exp. (50 Pack) ***109.95***
XP-1 36 Exp. (50 Pack) ***77.50***

KONICA XG FILM
- 100/36 exp ... 2.25
- 160/36 exp ... 4.09
- 200/36 exp ... 2.99
- 400/35 exp ... 3.99
- 3200/36 exp ... 7.49

AGFACHROME (RS) PROFESSIONAL

	135-36	120
50 plus	5.35	3.30
100 plus	5.90	3.60
200	7.15	4.10
1000	9.29	5.20

BULK FILM LOADERS & CASSETTES

- WATSON 100 Bulk Loader 13.75
- ALDEN Bulk Loader ... 21.95
- Telesor Bulk Loader ... 9.50
- Snap on cassettes ... 5 for 1.59
- Plastic Cass. w/screw on caps... 4 for1.89
- Kodak snap caps ... 10 for 9.90
- Mini Film Shield (4 Rls) ... 4.99
- Film Shield (22Rls) ... 8.99
- Jumbo Film Shield (60 Rls) 15.95

D A R K R O O M   E Q U I P M E N T

BESELER
ENLARGERS W/BASEBOARD
- CADET-II w/50mm Beslar Lens Kit ... 106.90
- Printmaker-35 Condenser ... 148.90
- Printmaker-35 Dichroic w/35mm Chamber 288.90
- 67SC-XL Condenser ... 304.90
- 67SD-XL Dichroic w/35+6x7 Chamber ... 414.90
- 23CII-XL Condenser ... 394.90
- 23CII-XLDichroic w/35+6x9 Chamber ... 508.90
- 45MXT Motorized w/Baseboard ... 790.90
- 45V-XL Professional w/Baseboard ... 1174.90
- 810MXT Coldlight w/Base & Carriers ... 2736.90
- 810V-XL Coldlight w/Base & Carriers ... 3069.90
- Dichroic Voltage Stabilizer (6731) ... 82.90
- Dual Dichro-S Colorhead for 23CII Cond ... 449.90
- 35mm Chamber for Dual Dichro-S ... 68.90

COMPONENTS FOR 45MXT & 45V-XL
- 45 Condenser Lightsource ... 318.90
- 8x10 Coldlight w/Glass & Glassless Carrier 1959.90
- Universal 45 Variable Contrast Controller + Auto-Exposure & Auto-Contrast Probe . 1649.90
- Universal 45 Colorhead w/Color Controller 1534.90
- 45A-3 Automatic Colorhead w/Probe ... 1949.90
- Dichro 45S Colorhead w/ 4 x5 Chamber ... 774.90
- Locking Lensboards ... 38.90
- 3 Lens Turret ... 168.90
- Glassless Negative Carriers ... 54.90

B & W STARTER KIT FOR ANY ENLARGER
Digital Developing & Enlarging Timer, 8x10 Borderless Easel, 25 Sheets 8x10 RC Glossy Paper, 3-8x10 Trays, 3 Print Tongs, Thermometer, Funnel, 8' Squegee, All Liquid Paper Developer and Fixer, Stirring Rod, Graduates, Safelight Bulb, Storage Bottles, Illustrated 'How To' Instruction Booklet, Etc..... **All for Only..54.90**

CHOOSE ANY/ALL OF THESE *BONUS OFFERS* WHEN YOU BUY ANY BESELER ENLARGER
1. *FREE* Pack 8x10 Agfa B+W Paper (Our Choice).
2. Beseler Universal Developing Tank With 2 Autoload Adjustable-Size Reels..... **for only..4.90**
3. On Assignment 'THE DARKROOM' Educational VHS Video Tape (24.95 Value)...... **for only..4.90**
4. Beseler E-6/CS-6 Liquid Processing Kit 1/2L... **for only..2.90**

ADDITIONAL CADET II *BONUS OFFER*
Buy B&W Starter Kit + Cadet II, Printmaker or 67SC: Get 22 Piece Kit (19.95 Value).. **Only...4.90**

BESELER 50MM LENS KITS
- for Printmaker-35, 67SC or 67SD ... 76.90
- for 23CII-XL Condenser or Dichroic ... 98.90

BESELER HD 50MM LENS KITS
- for Printmaker-35, 67SC or 67SD ... 176.90
- for 23CII-XL Condenser or Dichroic ... 198.90

BESELER COLOR ANALYZERS
- PM-1A ... 298.90 PM2A ... 454.90
- Program Module F/PM-2A ... 68.90

BESELER PROCESSING AIDS
- Universal Develop.Tank w/2 Auto-Load Reels 10.90
- Deluxe Motor Base104.90 8x10 Drum ... 23.90
- 11x14 Drum ... 45.90 16x20 Drum ... 83.90

DUST GUN-22 "FILTERED" AIR
ENVIRONMENTALLY SAFE
- 12 oz Refill ... 4.90 Case of 12 ... 49.90
- Chrome Trigger Value w/Blue Trigger ... 9.90
- 5 oz w/Built-in Trigger Valve ... 2.90
- 12 oz w/Trigger Valve ... 4.90
- 15oz w/Trigger Valve ... 5.90

Omega
ASK ABOUT 4X5 TRADE-IN OFFER!

C-700 20pc. Enlarger Outfit: Enlarger, 35mm Neg. Carrier, 50mm Enlarging Lens, 2 Film Reels, Film Dev. Tank, 2 Film Clips, 25 Sheets Forti Paper, 16 oz Graduate, Stirring Rod, 3-8x10 trays, Thermometer, Digital Timer, 3-Print Tongs & Squegee...... **Pkg. Price..219.50**

- Aristo Cold Light Head ... CALL
- C700 Condenser ... 150.90
- C760XL Condenser w/base ... 375.90
- C760XL Dichroic Enlarger ... 485.90
- D5500 Dichroic w/CLS Controller ... 2999.90
- ProLab II Condenser ... 1225.90
- ProLab II Dichroic ... 1750.90
- D5xL Chassis w/Base ... 979.90
- DV Condenser Lamp House ... 498.90
- Chromegatrol Power Supply ... 515.90
- C760 Voltage Stabilizer ... 72.50
- 314 Color Analyzer ... 562.90
- 304 Timer ... 525.90 D-Lens Turret .. 170.90

PROCESSING EQUIPMENT

JOBO
- 6220 Multi Tronic ... 408.90
- Varimatic 1500 B/W Analyzer ... 821.00
- CPE-2 Plus Colorprocessor ... 441.00
- CPE-2 Plus Starter Kit ... 512.00
- CPA-2 Color Processor ... 1020.00
- CPP-2 Color Processor ... 1378.00
- JOBO LIFT (Specity Processor) ... 157.00
- FUJIMOTO CP-31 Paper Processor ... 2310.00
- VARIOFORMAT easel 8x10 ... 55.00
- Process Timer-8 Electronic ... 326.00
- JOBO Color Star 3000 ... 1398.00
- TBE-2 ... 327.00 TBE-2/12 ... 339.00
- Minilight ... 14.00 Ortholux ... 83.00
- Color Base ... 43.00 Comparator 2 .. 109.00
- Jobodrms 8x10 . 47.00 11x14 ... 47.00
- 16x20 ... 60.00 Vario Copy ... 60.00
- RC JET Dryer ... 719.00

1500 SERIES MODULAR TANKS
- 1 Reel ... 18.00 2 Reel ... 20.00 4 Reel .. 29.00
- Single Reel Sheet Film Kit ... 117.00
- Sheet Film Reel ... 21.00
- Sheet Film Loader Base ... 46.00

NOVA (BY JOBO)
VERTICAL TANK PROCESSORS
- 8x10 Clubmate 452.00 8x10 Quad ... 452.10
- 12x16 Clubmate 627.00 12x16 Quad ... 627.00
- 8x10 Vertical Washer ... 76.73
- 12x16 Vertical Washer ... 115.50
- 12x16 Archival Washer ... 354.75
- 16x20 Archival Washer ... 441.38

SPECIAL
- EXEC. Loading Tank w/Reel ... 19.90

KINDERMAN
- 35 mm Tank ... 26.90 120 Tank ... 29.90
- 35 mm Reel ... 17.90 120 Reel ... 16.90
- 220 Reel ... 39.90

PATERSON
- 35mm Tank w/reel ... 17.61
- Universal Tank w/reel ... 18.24
- Multi-Reel 3 Tank 17.96 Multi-Reel 5 Tank 24.26
- Multi-Reel 8 Tank 37.77 8x10 Easel ... 9,90
- Autoload Reel ... 5.99 Safelite ... 28.32
- Standard 8x10 Print Washer ... 107.07
- Major 11x14 Print Washer ... 205.76
- 8x10 High Speed Print Washer ... 21.39
- 11x14 High Speed Print Washer ... 56.67
- Rapid Print Drying Rack ... 34.62
- Print Squeegee RC ... 19.95
- Film Squeegee ... 7.53
- 16x20 Trays (Set of 3) ... 36.50
- Force Film Washer ... 7.50
- 35mm Contact Proof Printer ... 53.52
- 120/220 Contact Proof Printer ... 56.67
- Test Strip Printer ... 17.50
- 8x10 Trays (set of 3) ... 7.40

ENLARGING LENSES

SCHNEIDER
COMPONON-S
- 40/4 wa ... 308.90 135/5.6S ... 368.90
- 50/2.8S ... 174.90 80/4 ... 228.90
- 60/5.6 ... 399.90 100/5.6S ... 298.90
- 80/5.6 ... 429.90 150/5.6S ... 429.90
- 4x Loupe ... 99.95 6x Loupe ... 129.90
- 8x Loupe ... 139.90

RODAGON
- 50/2.8 ... CALL 50/2.8APO ... CALL
- 60/4 WA ... CALL 75/4.5APO ... CALL
- 80/4 APO ... CALL 80/4.0 ... CALL
- 105/5.6 ... CALL 90/4 APO ... CALL
- 150/5.6 ... CALL 135/5.6 ... CALL

EL NIKKOR
- 50/2.8N ... 122.90 105/5.6N ... 207.90
- 63/2.8N ... 172.90 135/5.6 ... 319.90
- 75/4 ... 122.90 150/5.6 ... CALL
- 80/5.6(N) ... 163.90 210/5.6 ... CALL

BESELER HD
- HD 50/2.8 ... 149.90 HD 80/4.0 ... 179.90
- HD 105/5.6 ... 274.90 HD 135/5.6 ... 319.90
- HD 150/5.6 ... 388.90 HD APO 240/9.0 439.90

CALL US... WE HAVE THE LOWEST PRICES AROUND.

CHEMICALS

KODAK B+W CHEMISTRY

	Qt.	1/2 Gal.	Gal.	5 Gal.
D76	2.09	2.19	3.59	-----
Dektol	1.95	2.45	3.89	16.19
Microdol-X	2.99	-----	5.45	19.85
DK-50,D-11, D-19	-----	-----	-----	4.15
Fixer	1.49	2.39	3.39	14.49
Rapid Fix	-----	-----	6.29	16.89

- T-MAX Developer (Gal) ... 6.89
- T-MAX Developer (5 Gal) ... 24.19
- T-MAX RS Developer & Replen (Gal) ... 8.19
- T-MAX RS Developer & Replen (10-Gal) ... 59.70
- HC 110 (2 Gal) ... 8.29 HC 100 (3.5 Gal) 13.39
- Kodafix Liquid (Gal) ... 4.49
- Photoflo (4 oz) ... 2.89 (16 oz) ... 4.95
- Indicator Stop Bath (16 oz) ... 3.70
- Indicator Stop Bath (Gal) ... 23.90
- Glacial Acetic Acid (Qt) ... 4.45
- Glacial Acetic Acid (Gal) ... 19.90
- Hypo Clear (1.25 Gal)2.09 (5 Gal) ... 3.59
- Sepia Toner ... 2.29
- Selenium Toner Rapid (8 oz) ... 5.39
- Selenium Toner Rapid (Qt) ... 12.49
- Kodalith Developer (2 Gal) ... 9.15
- Technidol Developer Liquid (3 Pt) ... 7.99
- S-II Activator (Qt) 4.85 (2.5 Gal) ... 32.65
- S-30 Stabilizer (Qt) 6.65 (2.5 Gal) ... 48.40

KODAK COLOR CHEMISTRY
- EP-2 (3.5 Gal) ... 46.95
- EP-2 Dev. Replenisher (5 Gal) ... 38.65
- EP-2 Bleach Fix Replenisher (3.5 Gal) ... 32.40
- EP-2 Bleach Fix (3.5 Gal) ... 26.85
- RA Developer (Gal) ... 13.40
- RA Developer Starter ... 8.29
- RA Developer Replenisher (10 Lit) ... 19.85
- RA Bleach Fix (Gal) ... 15.39
- RA Bleach Fix & Replenisher (10 Lit) ... 17.49
- R3000 Proc. Kit (Gal) ... 39.90
- C-41 (Gal) ... 43.85
- C-41 Hobby Pack Negatives ... 17.49
- E-6 (Gal) ... 56.90 E-6 Slide Kit ... 11.75

UNICOLOR COLOR CHEMISTRY

	Qt.	Gal.	4Gal.
R2	-----	30.50	47.90
Uniprint (RA)	-----	26.70	55.95
K2	17.95	44.09	-----
3-STEP	20.50	41.39	-----
RAPID E-6	21.95	55.19	167.95
2 STEP	11.99	33.95	52.50
Trans-6	-----	49.90	129.90

PHOTOCOLOR KITS
DEVELOPER & BLEACH FIX
- Photocolor II (1.5 liter) . 15.75 5 liter ... 42.45
- FP (1.5 liter) ... 18.90 5 liter kit . 58.95
- Printmaster LTR (1 liter) 12.29 5 liter ... 37.45
- Chrome R 5 liter kit ... 58.95
- Chrome 6 (E-6) 1200 ML kit ... 22.19
- Chrome 6 (E-6) 5 liter kit ... 63.49
- Chrome 6 (E-6) 15 liter kit ... 148.69
- Chrome 6 (E-6) 1200 ML kit ... 22.19

HEICO CHEMICALS
- ILC 90 (Qt) ... 6.69 5 Qt ... 21.40
- OS Film Developer (Qt) .. 9.85 5 Qt ... 39.40
- Permawash (Qt) ... 6.85 5 Qt ... 25.85
- NH5 Fixer w/o hard (Qt) 4.65 5 Qt ... 16.69

BESELER LIQUID CHEMISTRY
- 'A' 2 Step (Ltr) ... 13.30 'A' 2 Step (4 Ltr) 32.80
- 'A' 2 Step (10 Ltr) 42.75 'A' 2 Step (30 Ltr) 96.90
- CN (2 Ltr) ... 17.80 CN (5 Ltr) ... 58.55
- E-6 (Ltr) ... 20.05 E-6 (5 Ltr) ... 60.30
- R4A (5 Ltr) ... 31.70 R4A (2.5 Ltr) ... 26.75
- 3 Step (Ltr) ... 21.80 3 Step (2.5 Ltr) .. 44.75

BESELER POWDER CHEMISTRY
- CN2 (1/2 Liter) ... 5.95 CN2 (1 Liter) ... 11.05

ILFORD CHEMISTRY
- Multigrade Developer (5 Qt) ... 4.25
- Multigrade Developer (5 Gal) ... 15.79
- Multigrade Fixer (2 Qt) ... 2.85
- Multigrade Fixer (2 Gallon) ... 8.65
- ID-11 (Qt) ... 1.85 ID-11 (Gal) ... 3.45
- Microphen (Qt) ... 2.05 Microphen (Gal) .. 3.45
- Bromphen (Qt) ... 2.05 Bromphen (Gal) ... 3.59
- Perceptol (Qt) ... 2.79 Perceptol (Gal) ... 5.19
- Ilfotech HC (28 Oz) ... 14.75
- Universal Wash Aid (12.8 Oz) ... 3.25
- Universal Stop Bath (12.8 Oz) ... 3.25
- 2000 Developer Replenisher (2.5 Gal) ... 27.09
- 2000 Fixer (2.5 Gal) ... 17.54
- Universal Developer /Film or Paper (Gal) ... 2.79
- Universal Developer /Paper (10 Gal) ... 17.55
- Universal Fixer (1/2 Gal) ... 2.79
- Universal Fixer (4 Gal) ... 14.10

CIBA/ILFOCHROME CHEMISTRY
- P-30 (2 Liter) ... 31.95 (6 Liter) ... 72.90
- P-30 Powder Kit (2 Liter) ... 25.50
- P-30 Fixer (6 Liter) ... 18.95
- P-30 Powder Developer (5 Liter) ... 12.75
- P-30 Powder Bleach ... 45.85
- P-3 Developer Start (3.5 Gal) ... 25.95
- P-3 Bleach Start (3.5 Gal) ... 26.95
- P-3 Fixer (3.5 Liter) ... 20.95
- CIBA Retouching Kit ... 35.95
- CIBA Print Manual ... 15.95

UNICOLOR ACCESSORIES
- 8x10 Unidrum ... 29.90
- 11x14 Unidrum ... 38.50
- 16x20 Unidrum ... 72.95
- Big Film Drum ... 74.90
- Film Drum II ... 59.90
- Uniroller Motor Base ... 96.90
- Deluxe Temperature Control ... 289.90

AGFA CHEMISTRY
- Rodinal (4 oz) ... 4.89 16 oz ... 7.49
- Neutol Paper Dev. (4 oz) warmtone ... 1.89
- 16 oz (warm) ... 4.89 42 oz (cold)6.89
- Agefix (4 oz) ... 3.19 32 oz ... 13.69
- Multicontrast Developer (16 oz) ... 2.85

EASELS

SAUNDERS
- LPL 11 x 14 2 Blade ... 50.37
- LPL 11 x 14 4 Blade ... 113.37
- 14 x 17 4 Blade 113.37 UA 1114 ... 157.47
- UA 1620 ... 314.96 UA 2024 ... 393.71
- *NEW!* VT-1400 11x14 V-Track ... 179.90
- VT-2000 ... CALL VT-2400 ... CALL

ADJUSTABLE SERIES 18
- 11x14 ... 27.06 16x20 ... 34.62

BESELER
4-BLADED PROFESSIONAL EASELS
- 11x14 Universal Adjustable ... 98.90
- 16x20 Universal Adjustable ... 219.90
- 20x24 Universal Adjustable ... 319.90
- Universal Borderless Kit ... CALL

BORDERLESS ADJUSTABLE
- 8x10 ... 14.90 11x14 ... 24.90 16x20 .. 44.90

SPEED-EZ-ELS
- 4x5 ... 12.65 5x7 ... 14.65 8x10 ... 16.65
- 8x10 f/35mm ... 16.50
- 11x14 .. 20.65 16x20 ... 51.90 20x24 .. 59.90

ACCESSORIES

FALCON PRODUCTS
- Dust-Off Plus Kit ... 29.95
- Dust-Off Plus (12 Oz Refill) ... 7.95
- Dust-Off Plus Valve ... 23.95
- Dust-Off Plus (15 Oz) ... 6.39
- Dust-Off Plus Junior ... 3.79
- Dust-Off Kit ... 23.95
- Dust-Off Chrome Valve ... 19.95
- 12 Oz Refill ... 5.69
- Dust-Off Extension Nozzle ... 6.95
- Dust-Off Pro ... 49.95
- Dust-Off Pro Refill (29 Oz) ... 21.95
- Perma-Mount 8x10 (6 Sheets) ... 5.75
- Perma-Mount 8x10 (100 Sheets) ... 58.95
- Perma-Mount 11x14 (6 Sheets) ... 8.29
- Perma-Mount 11x14 (50 Sheets) ... 53.95
- Perma-Mount 16x20 (6 Sheets) ... 15.95
- Perma-Mount 16x20 (25 Sheets) ... 53.95
- Perma-Mount 2 Spray Adhesive ... 6.95
- Air-Evac (Qt) ... 4.95
- Air-Evac (1/2 Gal) ... 5.59
- Air-Evac (Gal) ... 6.29
- Chemstor (Gal) ... 4.29
- Chemstor Label Kit ... 2.25
- RC Print Drying System ... 44.95
- RC Print Dryer (Only) ... 31.95
- RC Drying Rack (Only) ... 18.95
- Personal-Size Paper Trimmer ... 18.95
- Print Trimmer ... 18.95

ENLARGING TIMERS

GRALAB
- 450R ... 96.50 451 R ... 106.95
- 545 ... 129.95 645 ... 144.95
- Gralab 300 ... 58.90
- Gralab 900 Prgrammable ... 219.90
- Gralab Footswitch ... 19.95

BESELER
- Digi-Timer w/ large LED display ... 108.90
- Audible/Repeating timer ... 88.90
- Foot Switch ... 29.90 Signal Time ... 10.90

TIME-O-LITE
- M-72 ... 66.90 GR-90 ... 43.95
- P-72 ... 109.90 E2C73 ... 59.90

COPY STANDS

BESELER
- CS-14 ... 148.90 Light Arms ... 59.90
- CS-21 ... 254.90 Light Arms ... 64.90
- Pair of Copy Lights w/5' Reflectors ... 74.90

BOGEN
- 1870 Technal TC-1 ... 239.90
- 1890 Technal ST-5 ... 104.90

TESTRITE ...CALL

LUPO
- REPRO 2 w/Copy Lights & Baseboard ... 179.90

SLIDE DUPLICATORS

BESELER
DUAL-MODE
FREE $248.00 4x5 Illum. Chamber (Limited Time)
- Standard w/Universal Camera Mount ... 978.90
- Deluxe w/ Contrast Control & Bellows ... 1349.90
- 75mm/4.0 APO Rodagon-D Flat Field Copy Lens ... 498.90

TRIMMERS

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JUST OUT

continued from page 8

tem is described as "virtually stepless," and it uses a more powerful and more tightly focused near-infrared beam, plus more sensitive beam-detection electronics, for claimed greater focusing range and accuracy.

- A scaled-down, six-segment version of Nikon's 3D Matrix metering evaluates scene brightness and contrast, as well as the distance to the main subject, in determining exposure. The camera can also be switched to a 75/25 strongly centerweighted meter pattern, but, oddly enough, there is no spotmeter.
- Besides program auto and aperture-priority auto, you can opt to shift program exposures to equivalent settings via the right-hand thumbwheel.
- The bright-frame viewfinder uses an aspheric objective lens to virtually eliminate distortion. Rather than use projected or etched framelines, the 35Ti's finder employs LCD picture framelines, parallax correction marks, and readouts, which are brightly illuminated by a top-plate light-gathering panel; if overhead illumination is insufficient, an illuminator automatically switches on.

Finder readouts include shutter speeds or apertures (your choice), close-up frame lines that automatically appear when you close-focus, panorama-format framelines that you can opt to shut off, exposure-compensation mark, plus flash-needed and flash-ready symbols.

- The unique, classic watch-style, analog dial display on the top deck includes four scales and needles in a distinctive oval port. They show manual or autofocus distance, program or user-set f-stop, exposure compensation (±2 EV in one-third EV steps), and frame number. There are also indicators for time-exposure count-up, self-timer, and film-rewind. The 35Ti can be scale-focused manually by turning the thumbwheel to set the distance on the top analog display.

While most users will find the analog gauges aesthetically satisfying, middle-aged and older eyes may have trouble seeing the data without resorting to reading glasses.

- All 35Ti's are equipped with a quartz date/time imprinter, which can be turned on or off in the usual fashion. But you can also opt to imprint solely on frame 0 (the negative just before exposures begin) or on the first frame of each day's shooting. Plus, the imprinting will automatically adjust for the panorama format!
- Five custom functions include the meter pattern choice, data-imprinting choices, panorama framelines displayed or not, and a reset of the analog gauges. You can also opt for full-time cancellation of the autoflash; the camera will then make available-light exposures exclusively, unless you deliberately trigger the fill flash.

Other specifications: Autofocus and manual focus down to 16 inches plus infinity lock; shutter speeds from 2 to 1/500 sec, plus T exposures to 10 minutes; apertures to f/22. Six DX contacts can read film codes from ISO 25 to 5000 in one-third EV steps, with a default of ISO 100 for noncoded films. On-demand red-eye reduction is via a steady incandescent lamp, and flash range with ISO 100 film is 16 inches to 16½ feet.

The 35Ti measures approximately 4¾ by 2⅝ by 1⅜ inches and weighs 11½ ounces with a 123A lithium battery installed.

As you may have surmised by now, it will cost a considerable sum of greenbacks for you to be the envy of your photographic colleagues: The 35Ti lists for $1,120 with leather pouch, and we expect the street price to be between $900 and $1,000.

Full-production models of the 35Ti were unavailable at press time, but we intend to field check one of these posh little numbers as soon as possible to test Nikon's confident claim that this is the world-beater of point-and-shoots.

Dan Richards

BOOK REVIEW IN BRIEF

***The Art of Photographic Lighting,* by Michael Busselle. David & Charles, Devon, England; distributed in the U.S. by Sterling Publishing Co., Inc., New York; 192 pages; hardcover, $27.95.**

Lighting diagrams? Photos showing various ways to light subjects? Not a bit of it. English professional photographer offers 80 photos: glitzy, commercial illustrations; nudes (both good and silly); snapshots; and outdoor shots in which the lighting credit belongs to God rather than the author. Photo captions are often woefully incomplete. Rambling, poorly organized, dull text is often sadly lacking in essential information. Avoid.

H.K.

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28 1.8	169.99	179.99	179.99	189.99
50 2.8 Macro	CALL	CALL	CALL	CALL
90 2.8 Macro	CALL	CALL	CALL	CALL
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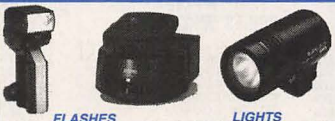

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135 F2.5 FD SC BL (58) EX $115
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135 F2.8 FD (52) EX $119
200 F2.8 FD (72) LN $415
200 F2.8 FD SSC BL (72) EX $299
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200 F4 FD SSC BL (55) LN- $119
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NIKON

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FE2 CHR (2/MS76) EX $399
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24 F2.8 NIKKOR AI'D (52) EX $225
24 F2.8 NIKKOR NON AI (52) EX $205
28 F2 NIKKOR AIS (52) EX $399
28 F2.8 NIKKOR AF AIS (52) EX+ $149
28 F2.8 NIKKOR AIS (52) EX+ $245
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28 F3.5 PC NIKKOR (72) EX+ $751
35 F1.4 NIKKOR AIS (52) EX+ $465
35 F2 NIKKOR AF AIS (52) EX+ $245
35 F2 NIKKOR AIS (52) LN- $245
35 F2 NIKKOR-O AI (52) EX $149
35 F2.8 NIKKOR AI (52) EX+ $199
35 F2.8 PC NIKKOR (52) EX+ $465
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50 F1.4 NIKKOR AIS (52) EX $144
55 F3.5 MICRO NIKKOR AI (52) METAL FOCUSAI CONV/NOT FACTORY LN- $235
55 F3.5 MICRO NIKKOR PC AI CONV (55) EX $215
80 F2.8 NIKKOR AF AIS (52) F/F3AF EX+ ..$199
105 F2.5 NIKKOR PC NON AI (52) EX $119
120 F4 IF MEDICAL-NIKKOR W/AC UNIT LA-2, SC-21 POWERCORD,SC22&SC20 SYNC W/2X LENS LN- $1120
135 F2.8 NIKKOR-Q AI (52) EX $105
135 F3.5 NIKKOR-QC AI (52) EX $109
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200 F2 NIKKOR ED IF AI (122) LN- $2289
200 F2 NIKKOR ED IF AIS (122) EX $2370
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500 F8 REFLEX-NIKKOR C (39)/EARLY EX+..$310

ZOOM LENSES (NK07)

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SB20 AF SPEEDLIGHT, BNC (GN80) LN- ..$165
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SB25 AF FLASH (GN138)/BNC,SWVL,ZM LN- $325
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MINOLTA

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MAXX 5000I (2CR5) EX $179
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SRT 201 CHR (PX625) EX $165
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XD11 CHR (2/MS76) EX+ $189
XE5 CHR (2/MS76) EX+ $144
XE7 BLK (2/MS76) EX+ $179
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28 F2 MD (49) LN- $299
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28-85 F3.5-4.5 MACRO MAXX AF (55) EX+ $245
28-135 F4-4.5 MACRO MAXX AF (72) EX ..$325
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500CM BLK LATE W/RWC NO WL EX $695
500CM BLK LATE W/WL & RWC EX+ $819
500CM BLK W/WL EX $751
500CM CHR LATE W/WL & RWC EX+ $725
500CM CHR W/WL EX+ $695
500ELM BLK W/WL BATT NO CHGR EX $665
500ELM BLK W/WL CHGR BATT/MOON ANNIV 1279 LN- $919
500ELM CHR W/WL CHGR BATT EX $665
500ELX BLK W/WL CHGR BATT LN $1120
500ELX CHR W/WL BATT NO CHGR LN- ..$959
500ELX CHR W/WL CHGR BATT LN- $1079
503CX BLK W/WL NEW $1495
503CX CHR W/WL EX+ $1219
553ELX CHR W/WL(5 AA BATT) NEW $2250
2000FC BLK W/WL EX+ $546
2000FCM BLK W/WL EX+ $849
2000FCW BLK W/WL EX+ $1299
2003FCW BLK W/WL EX+ $1739

LENSES (HH06)

30 F3.5 CF T* BLK DISTAGON/W CASE,FILTERS LN- $3650
40 F4 C DISTAGON (104) EX $1599
40 F4 CF FLE DISTAGON (93) LN $2699
40 F4 CF T* DISTAGON (93) NEW $2999
50 F2.8 F T* DISTAGON (93) LN- $1369
50 F4 C T* BLK DISTAGON (63) EX+ $1369
60 F3.5 CF T* DISTAGON (B60) NEW $1930
80 F2.8 AUTO DIAPH T* PLANAR (B50) EX$429
80 F2.8 C CHR PLANAR (B50) EX $349
80 F2.8 C T* BLK PLANAR (B50) EX $546
80 F2.8 CF T* PLANAR (B60) NEW $1378
80 F2.8 CF T* PLANAR (B60) EX $849
80 F2.8 F T* PLANAR (B50) LN- $399
110 F2 F T* PLANAR (B70) LN- $1169
120 F5.6 C CHR S PLANAR (B50) EX+ $1219
135 F5.6 C S PLANAR F/BLWS (B50) LN- ..$665
METER PRISM (PX625) EX $525
PM 5 PRISM 42308 NEW $877
PM PRISM 42307 NEW $789
PM PRISM 42307 LN- $725
PME PRISM 42293 LN- $959
PME-3 PRISM 42294(USE W/ACU-MAT) NEW $1120
REFLEX VIEWFINDER RM2 52183 NEW. $1014
REFLEX VIEWFINDER RM2 52183 LN- $751
SUPERWIDE OPTICAL FNDR LATEST 52036 LN- $339
WAIST-LEVEL HOOD BLK LATE (42323) EX+ $172
WAIST-LEVEL HOOD CHR LATE 42315 LN- $179

GRIPS (HH18)

DOUBLE HANDGRIP ELM/ELX 46132 LN ..$139
FLASH BRKT 2 46330 553ELX W/LTHR EX+.$205
FLASH BRKT 45071 CM W/LTHR EX+ $159
FLASH BRKT 45072 CM/CX/FCW W/STRAP LATE NEW $310
PLATFORM GUNSTOCK F/500 F8 EX $265

OLYMPUS

BODIES (OM02)

OM1N CHR (W/O SHOE 4)(PX625 MERCURY) LN- $245
OM2N BLK W/DATABACK 3 (W/O SHOE 4) (2/MS-76) EX $364
OM2N CHR (W/O SHOE 4)(2/MS76) EX $310
OM2S PROGRAM (2/MS76) EX+ $275
OM40 (EURO OMPC)(2/MS76) EX $139
OMPC (2/MS76) EX+ $165

NON-SLR CAMERAS (OM04)

ECRU,35 F3.5(2/AAA) NEW $349
ECRU,35 F3.5(2/AAA) LN- $310
INFINITY SUPER ZOOM 300,38-105(2/DL123A) EX+ $179
IS-3 DLX QUARTZ DATE,35-180 F4.5-5.6 EX+ $449
IS-3 DLX QUARTZ DATE,35-180 F4.5-5.6, W/INSTR VIDEO (2/DL123A),3 YR EXT WARR NEW ....$CALL
O-PRODUCT W/FLASH (DL123A) EX+ $695
STYLUS 35MM F3.5 (DL123A) EX $105
STYLUS 35MM QD KIT CASE,STRAP,BATTS (123A) NEW ....$CALL
STYLUS ZOOM,35-70 (1/CR123A) NEW..$CALL
STYLUS ZOOM DLX QUARTZ DATE KIT,35-70F4.5-6.9,W/CASE,BATT,STRAP NEW. $CALL
STYLUS-LIMITED EDITION,35 F3.5 (CR123A) NEW ....$CALL
XA2 W/A11 FLASH (2/MS76)) EX $115
XA4 MACRO W/A1L FLASH (2/MS76) EX..$189
XA W/A11 FLASH (2/MS76) EX $172

LENSES (OM06)

8 F2.8 ZUIKO FISHEYE NEW $1120
24 F2.8 ZUIKO (49) EX+ $215
28 F2 ZUIKO (49) EX+ $245
28 F2.8 ZUIKO (49) EX+ $133
35 F2 ZUIKO (55) LN- $189
40 F2 ZUIKO (49) EX+ $215
50 F1.2 ZUIKO (49) EX+ $225
55 F1.2 ZUIKO (55) EX $205
80 F4 ZUIKO AUTO MACRO (49)BLWS ONLY EX $199
100 F2.8 ZUIKO (49) EX $149
135 F4.5 ZUIKO AUTO MACRO (55)BLWS ONLY NEW $235
200 F4 ZUIKO (55) EX+ $172
250 F2 ZUIKO (127) EX $2569
350 F2.8 ZUIKO (46) EX+ $3121
1000 F11 ZUIKO W/ALUM CASE EX $889

ZOOM LENSES (OM07)

35-70 F3.5-4.5 ZUIKO (49)/2 TOUCH EX $189
35-70 F3.6 ZUIKO (55)/2 TOUCH EX+ $275
100-200 F5 ZUIKO (49) EX $133

PENTAX

BODIES (PE02)

KX CHR (2/MS76) EX $139
LX W/FA-1 FNDR (2/MS76) LN- $665
LX W/FA-1W FNDR (2/MS76) EX+ $616
LX W/FA-2 FNDR (2/MS76) EX+ $569
ME BLK (2/MS76) EX $126
ME SUPER CHR (2/MS76) EX+ $172
MX CHR (2/MS76) EX+ $205
P3N (2/MS76) EX+ $133
P5(2 MS76) EX+ $165
PROGRAM PLUS CHR (2/MS76) EX $172
SF1 BLK (2CR5) EX $235
SUPER PROGRAM CHR (2/MS76) EX+ $179

LENSES (PE06)

20 F2.8 SMC A (67) LN- $449
24 F2.8 SMC A (52) LN- $265
24 F2.8 SMC M (52) LN- $235
28 F2.8 SMC F AF (49) LN- $115
50 F2.8 SMC MACRO F AF (52) LN- $275
100 F4 SMC M MACRO (49) EX $275
135 F2.8 TAKUMAR BAYONET (52) EX $109
200 F4 SMC A (52) EX+ $172
200 F4 SMC M (52) EX+ $144
1200 F8 SMCA ED IF (150)W/TRUNK CASE EX+ $7999

ZOOM LENSES (PE07)

24-50 F4 SMC A (58)/2 TOUCH LN- $254
24-50 F4 SMC F AF (58) NEW $275
24-50 F4 SMC M (58)/2 TOUCH EX+ $225
28-80 F3.5-4.5 SMC-F AF (58) EX $189
28-80 F3.5-4.5 TAKUMAR F AF (58) NEW..$149
28-80 F3.5-4.5 TAKUMAR F AF (58) LN- $133
28-80 F3.5-4.7 SMC FA AF (58) LN $144
28-80 F3.5-4.7 SMC-FA AF (58) NEW ....$CALL
28-135 F4 SMC A (77)/2 TOUCH EX $399
35-70 F2.8 AF SMC (58) F/ME F ONLY NEW $115
35-70 F2.8 AF SMC (58) F/ME F ONLY LN $105
35-105 F3.5 SMC PENTAX A MACRO (67)/2TOUCH LN- $254
35-105 F4-5.6 SMC PENTAX F (58) NEW ..$215
75-150 F4 SMC M (49) EX $126

MAMIYA

BODIES (MS02)

M645 SUPER (PX28) NEW $789
M645 SUPER (PX28) EX+ $695
M645 SUPER PRO (PX28) LN $1035

LENSES (MS06)

24 F4 SEKOR FISHEYE ULD C LN- $1369
45 F2.8 SEKOR C (77) EX+ $504
50 F4 SEKOR C SHIFT (77) LN- $849
55 F2.8 N SEKOR C (58) NEW ....$CALL
55 F2.8 N SEKOR C (58) LN- $484
70 F2.8 F SEKOR C (58) EX+ $399
70 F2.8 SEKOR C SHUTTER (58) EX+ $465
80 F2.8 N SEKOR C (58) NEW ....$CALL
80 F2.8 N/L SHUTTER (67) LN- $919
80 F4 SEKOR MACRO C (67) EX+ $569
110 F2.8 N SEKOR C (58) LN- $504
145 F4 SOFT FOCUS C (77) NEW ....$CALL
145 F4 SOFT FOCUS C (77) LN $889
150 F3.5 N SEKOR C (58) NEW ....$CALL
150 F3.5 N SEKOR C (58) LN- $429
150 F3.8 N/L SHUTTER (67) LN- $1120
210 F4 N SEKOR C (58) LN- $465
210 F4 SEKOR C (58) EX $349
300 F5.6 SEKOR C (58) NEW ....$CALL
300 F5.6 SEKOR C (58) LN- $616

MAMIYA RB67

COMPLETE CAMERAS (RB01)

RB67 PRO-S SET,W/BODY,WL,REV BACK, 120PRO-S,90 F3.5 KL LENS (NEW) EX $1839

BODIES (RB02)

RB67 PRO-S W/REV BK/NO WL EX+ $449
RB67 PRO-S W/WL,NO REV BK EX $415
RB67 PRO-S W/WL,REV BK EX $465
RB67 W/REV BK/NO WL EX $199
RB67 W/WL,REV BK EX $235

LENSES (RB06)

37 F4.5 SEKOR C FISH EYE W/REAR UV FLTR(40.5) LN $1035
65 F4 K/L SEKOR L (77) F/PRO SD OR PRO SW/ADAPT LN- $1269
65 F4.5 SEKOR (77) EX+ $569
65 F4.5 SEKOR C (77) EX+ $751
65 F4.5 SEKOR NB (77) EX $695
90 F3.5 KL L (77) F/PRO SD OR PRO S W/ADAPT NEW ....$CALL
90 F3.8 SEKOR (77) EX+ $465
90 F3.8 SEKOR C (77) EX $616
127 F3.5 KL (77) F/PRO SD OR PRO S W/ADAPT LN- $1035
127 F3.8 SEKOR C (77)NO R CAP EX+ $695
150 F4 SEKOR SF C (77)W/DISKS/NO R CAP EX+ $999
180 F4.5 SEKOR (77)NO R CAP EX $725
180 F4.5 SEKOR C (77)NO R CAP EX+ $819
210 F4.5 KL APO (77) F/PRO SD OR PRO SW/ADAPT LN $2289
250 F4.5 SEKOR (77)NO R CAP EX $504
360 F6.3 SEKOR C (77)/NO R CAP LN- $959
500 F8 SEKOR (105)NO R CAP NEW ....$CALL

BACKS (RB11)

120/220 PWR DRIVE HOLDER II (NO PWR PACKREQ) NEW ....$CALL
120/220 PWR DRIVE HOLDER II (NO PWR PACKREQ) LN $465
120/220 PWR DRIVE W/CONTR PACK EX+ $379
120/220 PWR DRIVE W/CONTR PACK W/O 220PLATE EX $245
120 PRO-SD NEW ....$CALL
220 PRO-SD NEW ....$CALL
220 PRO-SD LN- $379
POL BACK MOD 2/F/668,7,5,084/REQ P ADAP EX+ $126

BACK ACCESSORIES (RB12)

REV ADAPT PRO-S 6X7 EX+ $105
REV ADAPT PRO-S 6X7,6X8 LN- $165
REV ADAPT PRO-SD 6X7 EX+ $149

PRISMS/FINDERS (RB13)

CDS MAGNIF FNDR (2/MS76) EX $139
MAGNIF HOOD RIGID EX+ $144
PD MAGNIFYING HOOD LN $429
PD PRISM FINDER EX+ $725

SCREENS (RB15)

BEATTIE INTENSCREEN PLUS W/FRAME NEW $139

GRIPS (RB18)

MULTI-ANGLE GRIP NEW $205
MULTI-ANGLE GRIP EX $165

CLOSE-UP ACCESSORIES (RB20)

TUBE #1 45MM EX+ $189

LIGHT METERS

LIGHT METERS (GM01)

COURTENAY FLASHMASTER 3 (AMBI/FLASH) NEW $149
GOSSEN LUNA-PRO BLK (AMBI) EX+ $119
GOSSEN LUNA-PRO F (AMBI/FLASH) EX .$199
GOSSEN LUNA-PRO GRAY (AMBI)(2/PX625 MER-CURY) EX $109
GOSSEN LUNA-PRO SBC (AMBI) (9V) LN-$172
GOSSEN MULTI-PRO (FLASH&AMBI) EX+$265
GOSSEN ULTRA-PRO (FLASH & AMBI) LN- $429
MINOLTA AUTO METER III (AMBI ONLY) LN- $133
MINOLTA AUTO METER IVF (AMBI & FLASH) NEW ....$CALL
MINOLTA FLASH METER II (FLASH) (9V) EX+ $254
MINOLTA FLASH METER IV (AMBI/FLASH) EX+ $379
MINOLTA SPOTMETER M (AMBI) EX+ $286
PENTAX SPOTMETER V(ZONE VI MODIFIED EX+ $286
SEKONIC DIGIPRO X-1 MDL 518 EX+ $245
SEKONIC L-246 HANDY LUMI(FT CANDLE) NEW $119
SEKONIC L-398 STUDIO DELUXE II (AMBI) EX $115
SEKONIC L-718 DIGI-MASTER (AMBI/FLASH) EX $339

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35mm SCANNERS

MICROTEK
ScanMaker 1850

Until now, 35mm slide scanning was a technology that many users needed but only a few could afford.... Now there is an affordable way to bring high resolution 35mm images into your Mac or PC. The Microtek ScanMaker 1850 is a high quality 35mm slide scanner at a truly affordable price.

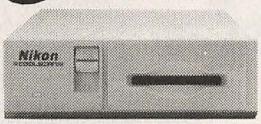
The ScanMaker 1850 scans color or B&W 35mm slides and negatives producing images with amazing detail and superb image quality. These images can then be used to produce everything from color comps to true four-color separations, making the ScanMaker 1850 perfect for all your desktop publishing, presentation graphics, and multimedia applications.

Features:
- Just drop in a slide and you are ready to scan – the ScanMaker captures the image exactly as you position it in the scanner.
- Scanning area of 35mm x 35mm allows both portrait and landscape image scanning.
- Resolution of 1850 x 1850 dpi (Dots per inch).
- Capture sharp, crisp images with up to 16.8 million colors or 256 shades of gray.
- Scan a full 35mm slide in less then 2 minutes.

ScanMaker 1850 for the PC with Aldus PhotoStyler $999

ScanMaker 1850S for the Mac with Adobe Photoshop $1299

Nikon ELECTRONIC IMAGING
NEW! **COOLSCAN**



COMPACT 35MM SLIDE SCANNER

The new Nikon Coolscan 35mm Slide Scanner provides a state-of-the-art solution to digital imaging. With its combination of optical definition, color sensitivity, efficiency, economics and reliability - it sets the new standard for quality and value in desktop film scanners.

Features:
- Achieves high resolution scans up to 200 dpi (dots per inch).
- Easy to use. Simply insert a 35mm slide or negative and select a desired resolution up to 2700 dpi and Coolscan does the rest.
- Scans any 35mm film - color or monochrome, positive or negative
- Unlike traditional scanners which rely on fluorescent or tungsten illumination and generate large amounts of heat, Coolscan operates on a patented solid-state, LED illumination. It's the first full-color, single pass scanner of this type.
- Coolscan's patented solid-state illumination technology also makes it exceptionally compact and quiet with very low power consumption.

TWO MODELS AVAILABLE:

INTERNAL unit which mounts into available half-height disk slot	Lightweight, portable **EXTERNAL** unit which is compatible with any computer with a SCSI interface

Santos Technology Inc.

mira 35 SLIDE SCANNER

The mira 35 is an affordable 35mm slide scanner that delivers the high quality required by demanding print design, graphic, and imaging applications.

Features:
- True 2,700 dpi optical resolution nearly matching the grain resolution of standard film.
- Captures 30-bits per pixel (10-bit dynamic range per color) while most scanners capture only 24-bits per pixel.
- Captures 30-bits per pixel and then optimizes images to 24-bits. This means that the Mira 35 chooses the best 16.7 million colors from a palette of over *one billion* colors. (1024 x 1024 x 1024)
- Wider dynamic range also delivers more highlight and shadow detail without over-saturation.
- Uses one-pass RGB scanning method that ensures tight color registration and high speed image capture. Other scanners using three-pass method can have registration errors occur between the separate red, blue and green scans.
- Any 35mm slide or film can be scanned including color or black and white, positive or negative, in either portrait or landscape orientation.
- Excellent image reproduction capabilities make the mira 35 ideally suited for prepress, presentation graphics, multimedia, image archival and restoration, and many other applications
- Available for the Macintosh. Includes Adobe Photoshop, and Photoshop software plug-in. The plug-in's intuitive iconic interface controls scanning mode, resolution, sealing, scan area and orientation, color levels, brightness and contrast settings, and more. (A PC version will be available late '93.)

SUPERMAC™

PhotoSpeed PRO System

Everything You Need to Get Started With Kodak's Photo CD and Photo Imaging

The PhotoSpeed PRO System from SuperMac Technology turns your Macintosh into a high-performance digital photography and publishing workstation. It's also a complete single-slot solution for PhotoCD image processing. With the PhotoSpeed PRO system everything you need to use PhotoCD technology is here. You get a 24-bit graphics card with integrated image processing and graphics acceleration for 16.7 million color displays on large screen monitors. There is software and utilities for image access, manipulation, and retrieval. Plus, you get the industry's fastest CD-ROM drive with full, multisession PhotoCD capability. All you do is load your PhotoCD disc into the drive and you're ready to integrate images into your color publishing, multimedia, and desktop video productions.

PhotoSpeed PRO System Includes –

• **Supermac** Thunder II Light 24-bit color graphics card
• **Toshiba** CD-ROM player with full multi-session PhotoCD capability
• **Adobe** Photoshop 2.5 • **Adobe** Type-on-Call • **Aldus** Fetch Cataloger
• **EFI** Cachet Starter Kit • **HSC Software's** Kai's Power Tools
• **Kodak** PhotoCD Acquire Module for Adobe Photoshop 2.5
• **Storm Technology** PicturePress • **Kodak** Shoebox
• **Form & Function's** Wraptures, Vol. 1
• **PhotoDisc's** Multimedia Sampler • **Color Byte's** Stock Photos

OUT-OF-THE-BOX PRODUCTIVITY

SuperMac Thunder II Light 24-Bit Graphics Card

This card is the ultimate solution for color publishing and design with integrated Adobe Photoshop acceleration and Kodak PhotoCD capability. It's the only 24-bit color graphics card with support for 16.7 million colors, plus the industry's fastest acceleration for both graphics operations and image processing. It eliminates the bottlenecks that occur when you lay out pages with Quark XPress, or enhance color photographs with Photoshop or open and manipulate PhotoCD images.

- 16.7 million color display at a resolution of 1152 x 870 pixels on up to 21" monitors
- Integrated dual programmable DSPs (Digital Signal Processors) provide image-processing acceleration by up to 2,300 percent delivering turbo-charged performance for photo retouching, manipulation, and enhancement.
- Fourth generation accelerator chips boosts QuickDraw performance by up to 2,600 percent over non-accelerated QuickDraw on a Quadra 950.
- Acceleration for PhotoCD Access is the fastest available so you open your images quickly and easily.
- Dramatically improves storm Technology's Picture Press JPEG compression/decompression
- Acceleration for a wide range of Photoshop software functions gives fast results from Gaussian Blur, Motion Blur, Despeckle, Resize, Rotate etc.

Adobe Photoshop 2.5

The world's leading photo design and production tool

Lets you create original artwork, correct and retouch color or b&w scanned images, and prepare high quality color separations and output, right at your desktop.
- Gives photographers unprecedented flexibility and control over processing and enhancing images on the desktop.
- The ability to create effects not possible with traditional means.
- Includes a complete set of tools for color correction, retouching, dodging and burning, masking, composites, montages and more.
- A complete paint, professional prepress and darkroom system in one package.

Adobe Type-on-Call

- Provides 35 free PostScript fonts and Adobe Type Manager

Aldus Fetch

- Allows management of multiple images and multimedia content on CD-ROMS

Toshiba 3401 CD-ROM Drive

- A new class of CD-ROM drive that is capable of exceptionally fast access. In fact it's the fastest CD-ROM drive available. With a 330-Kbps (kilobytes per second) transfer rate it gives the fastest possible access to the images on your PhotoCD discs.
- Full multisession PhotoCD capability - it's capable of reading discs that have images added to them over time.

Efi Cachet

- Provides the fastest way to high quality color, authentic color correction and reproduction
- From design to service bureau, from Photo CD to catalogs, you can now do color reproduction faster, cheaper, and with better quality than ever before.

HSC Software Kai's Power Tools

- Provides 33 special-effect filters for Adobe Photoshop

Kodak Shoebox

- A PhotoCD image manager for anyone with hundreds or thousands of images to manage
- Creates thumbnails of your images and lets you define your own index and descriptions for more efficient visual searching.
- Catalog, index and search quickly and easily.
- View, print, copy or export images with just a click of a mouse.

Three CD-ROMs to get you started

- Form and Function's Wrapture, Vol. 1 provides background images
- PhotoDisc's Multimedia Sampler provides stock photography
- Color Byte's Stock Photos provides 100 JPEG-compressed high-resolution photographs

ABOUT PHOTO CD

Photo CD is the start of another revolution in desktop color. Think of it as an incredibly convenient, incredibly inexpensive way to get incredibly high-quality color scans onto the Macintosh desktop. Introduced in August 1992, the Photo CD System is a way of making color photographs readily available on computers. It converts film to digital images in affordable, one-stop process.

Photo CD images can be accessed on the desktop with a multisession CD-ROM drive and the appropriate software. Once on the desktop, Photo CD images are just like any other digital image files. They can be manipulated and enhanced, proofed, incorporated in page layouts, separated, and output to film for desktop publications. And you can do it all with PhotoSpeed – a complete, out-of-the-box solution for getting started with Photo CD.

Kodak
DCS-200
Professional Digital Camera

The Kodak DCS-200 Digital Camera moves you into the new era of high-resolution digital imaging. With its megapixel sensor the DCS-200 lets you capture crisp, high-resolution digital images that are ready for immediate downloading to your computer. You will then be able to instantly view, store, analyze, manipulate and transmit your images. The Kodak DCS-200 sets the standard for digital imaging quality at an affordable price.

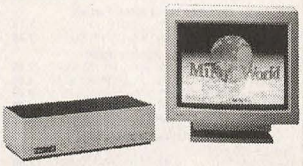
Applications:
- Dramatically cut the turnaround time for catalogs, point-of-purchase displays, sales flyers, newsletters etc.
- For photojournalists provides all the speed, efficiency and economics of digital imaging while delivering the high quality that magazines and newspapers demand.
- Provides high quality digital image capture to microscopy and scientific images. The images can then be processed by computer for analysis and quantification with maximum accuracy.
- For law enforcement the DCS-200 is ideally suited for investigative and crime scene documentation. No more spending valuable time and resources on film processing and scanning.

Features:
- Captures 24-bit digital images with 1.5 million pixels of resolution in three seconds
- Exposure Indexes (EI) equivalent to film speeds of 50-400 ASA (color) and 100-800 ASA (B&W)
- Uses an unmodified Nikon 8008s body with all its familiar features like auto exposure, ultra-fast autofocus, and autowind. Plus you can use any one of over 60 Nikon lenses.
- It also includes a Nikon 28/2.8 lens which in the digital medium is equivalent to an 80mm focal length
- To download, just plug into SCSI port on the camera back. You can now load images directly to supported application software on your Mac or PC.
- LCD on the rear of the DCS-200 provides indicator such as battery charge level, frame count and storage capacity.

Mirus
FilmPrinter *turbo II*

The world's fastest, easiest, most affordable way to make dazzling professional color slides.

If you need to create professional slides then you need the Miras Film Printer *turbo II*. You'll be able to create your own dazzling 35mm color slides right on your desktop, in minutes, for pennies. No more hassling with service bureaus over rush charges and last-minute changes. So whether you create just a few or hundreds of slides per month, you'll be amazed at how much time and money you'll save with a *turbo II*.



- Output slides with image resolution up to 4K (4096 pixels across by 2732 pixels down) complete with text, photos and illustrations in under 70 seconds.
- Most mid-range film recorders produce only 24 or 33-bit color resolution; the *turbo II* uses 36-bit technology for dazzling color precision everytime.
- Connects to Macintosh or PC-compatible computers. You can even connect *turbo II* simultaneously to both Mac and a PC and a simple switch toggles between computers.
- Supports dozens of popular graphics and presentation programs on Mac and IBM platforms like PageMaker, Persuasion, Photoshop, Corel Draw, Harvard Graphics, Power Point, etc.
- Avoids accidental exposure because the camera automatically counts frames and rewinds film. Also outputs 26 exposures out of a 24 exp. roll.

WHO NEEDS A FILM RECORDER?

Service bureaus charge anywhere from $4 to $20 to create a typical slide with a 48 hour turnaround. For rush jobs (24 hours or less) you can pay up to $60 per slide. So if you do 300 slides a year (25 per month) and are paying about the average of $8 per slide (providing you never need a rush job) you will recoup your whole investment in about 2 years. The best part though, once you own a film recorder you will actually use it much more than planned and probably produce two to three times as many slides than at present.

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PV-23 Palmcorder VHS-C

- 8:1 Power Zoom lens
- Low-light sensitivity down to 1 lux
- High-speed shutter up to 1/4000 second
- Full range autofocus
- Flying erase head, A/V dubbing
- Twin capsule 2-way microphone system
- Digital fade to black white or random fades as well as wipes in different shapes and varying borders
- Includes 5-watt enhancement light and 8-function remote control

PV-43 Palmcorder VHS-C

Same features as PV-23 Plus –

- Digital Electronic Image Stabilization – minimizes the adverse effects of unintentional camcorder or hand movement. Now you can record while walking, or from a moving car and get clear, stable images.
- Digital Zoom – the PV-42 can achieve a 20:1 digital zoom ratio for an incredibly close shot and the zoom ratio will be displayed in the viewfinder.
- Digital Superimposer lets you superimpose words and titles in any of 8 colors onto your recordings
- Digital Still/Strobe/Mirror Effects

PV-S63 Palmcorder S-VHS-C

Same features as PV-43 Plus –

- Records in S-VHS format and produces extraordinarily detailed pictures with more than 400 lines of horizontal resolution
- Has a sophisticated stereo microphone built-in to capture breathtaking audio in Hi-Fi stereo sound.

PV-332 OmniMovie VHS-C

- 10:1 2-speed power zoom lens
- Low-light sensitive down to 1 lux
- High-speed shutter up to 1/4000 second
- Built-in sportsfinder
- Auto and manual white balance
- Auto and manual iris control
- Fade control to black
- Time-lapse recording
- Twin-capsule 2-way microphone system
- Wind buffer switch to eliminate wind noise
- Includes 5-watt light and wireless remote

PV-362 OmniMovie VHS-C

Same features as PV-332 Plus –

- Records and plays back in Hi-Fi Stereo
- Color digital fade control
- Digital superimposer in 8 colors
- Built-in sportsfinder

PV-S372 OmniMovie S-VHS-C

Same features as PV-362 Plus –

- Records in S-VHS format and produces extraordinarily detailed pictures with more than 400 lines of horizontal resolution.
- Built-in TBC (Time Base Corrector) eliminates jitter to give clear stable images in playback.

VIDEO TAPE SPECIALS

(Buy in any quantity - no restrictions)

8mm Metal Particle (MP)			
Sony P6-30	2.99	Sony P6-60	3.49
Sony P6-90	3.79	Sony P6-120	3.99
Sony P6-150 (2 1/2 hours)			4.99
8mm High Grade Metal Particle			
Sony P6-60 HG	3.99	P6-120 HG	5.19
Maxell P6-60 HG BQ	4.99	P6-120 HG BQ	6.49
Hi-8 Metal Particle (HMP)			
Sony P6-60 HMP	5.99	Sony P6-120 HMP	7.99
Maxell P6-30 XR-M	3.99	Maxell P6-60 XR-M	4.99
Maxell P6-90 XR-M	5.49	Maxell P6 120 XR-M	6.79
Maxell P6-60 HM BQ	6.29	Maxell P6-120 HM BQ	7.99
Sony P6-60 HMPX	8.59	Sony P6-120 HMPX	11.69
Hi-8 Metal Evaporated (HME)			
TDK E6-120 HME			11.99
Sony E6-60 HME	9.39	Sony E6-120HME	12.59
Sony E6-660HMEX	11.99	Sony E6-120HMEX	15.99
VHS (In Sleeve)			
Konica Super SR T-120			2.19
Sony ES (Extra Superior) T-120			2.39
Sony ES (Extra Superiority) T-160			2.99
NEW! Sony V (Hi-Packing Technology) T-120			3.29
Ampex 189 (Broadcast Quality) T-120			3.19
Ampex 189 (Broadcast Quality) T-120 (Box)			3.59
VHS High Grade (In Sleeve)			
Sony ES T-120 HG			2.99
NEW! Sony V (Hi-Packing) T-120 HG			3.99
NEW! Sony V (Hi-Packing) T-160HG			4.59
NEW! Sony V Pro-X T-120 (In Box)			5.99
Maxell HG-X T-120			3.79
Maxell BQ (Broadcast Quality) T-120			6.39
S-VHS			
Fuji S-VHS ST-120			6.99
TDK S-VHS ST-120			7.39
Maxell XR-S Black Magnetite ST-120			7.49
Maxell BQ (Broadcast Quality) ST-126 (Box)			7.69
Ampex 289 Master Broadcast ST-120A (In Box)			7.69
NEW! Sony VX (Hi-Packing) ST-120			7.69
VHS-C			
Maxell HG-X (High Grade) Gold TC-20			3.49
Maxell HG-X (High Grade) Gold TC-30			3.89
S-VHS-C			
Maxell Epitaxial ST-C20 XR-S			5.99
Maxell Epitaxial ST-C30 XR-S			7.69
Vidipax pre-paid video processing mailer for foreign/U.S. video tape conversions			CALL

The Sony Partnership

Features:
- Extended warranty on parts and labor for up to two years
- 100% parts and labor coverage for repairs at over 1800 Sony authorized service locations
- Free annual "clinics" (cleaning and calibrations) on video products
- Priority service attention at Sony Factory Service Centers
- Discounts on the rental of camcorders at Sony Service Centers
- Receive custom printed Sony Partnership Card with your name, address, model number, serial number, membership number and contract expiration date printed on it

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- Sony Partnership Protection authorized dealer (see above)
- Call for the best prices

Canon

A1 DIGITAL Hi 8

Features:
- 10:1 Power Zoom Lens w/Macro
- TTL Piezo autofocus even through glass or water
- Hi-Band Format – delivers over 400 lines of horizontal resolution
- **Digital Effects:**
  Dissolve – with this function the final portion of the previous scene "dissolves" into the beginning of the next scene.
  Freeze – freeze the action at a touch of the button, or create a strobe effect.
  Art Freeze – record your scenes as colorful "paint-like" images.
  Gain-up – you can shoot as low as 1/2 lux plus, make background appear to flow & create an after image effect
  Close-up – effectively doubles the lens from 10:1 to a 20:1 zoom lens.
- 1/2" CCD with 410,000 Pixels – Breathtaking image resolution and crisp reproduction of any subject.
- AFM Hi-Fi Stereo Sound – offers the stunning sound of "Audio Frequency Modulation" in full stereo.
  •Audio/Video Fade in/Fade out
- Horizontal and vertical edge enhancement
- New Auto Tracking BLC system
- Low light capability down to 4 lux (1/2 lux in gain-up)
- Variable Hi-speed shutter 1/100 – 1/10,000 sec.
- Correlated two-field metering system & digital exposure control – optimum exposure under any light (Plus-digital manual exposure)
- Noiseless still and slow-motion playback, frame advance
- Sell Timer, Interval Timer and Program Timer Mode
- Sportsfinder allows focusing at arms length
- Title and Auto Date functions • Built-in character generator
- Includes wireless remote control

L1 Hi 8

Features:
- Has all features of A-1 Digital including: Hi-8 hi-fi stereo, piezo auto focus, digital effects, audio/video fade in/fade out, hi-speed shutter self-timer, interval timer, tilting and date functions.
- Includes 8-120mm (15-1) zoom lens with 8-blade iris for unprecedented f-stop control. (Delivers beautiful soft focus effects when desired.)
- Optional 2x converter retains optimum image quality while conventional teleconverters cause optical glitches at certain points in the zoom range.

L1 Kit Includes

L1 Body	CA 100 power adapter
CL 8-120mm lens	DC 100 coupler
Stereo/zoom microphone	BPE-718 battery
RF adapter	Shoulder strap
Wireless remote control	S-Video & stereo cable

VL Mount System – The Right Lens for Every Scene

Now you can have the kind of creative versatility previously only enjoyed by the professional filmmaker. Interchangeable lenses let you pick the perfect lens for any situation – from wide angle to telephoto. With optional EOS adapter VL use Canon EF 35mm lenses (over 30 different lenses available) on the L1 while retaining autofocus and autoexposure Plus when used with the L1 the local length of EF lenses is multiplied by 5.4 times, so when a 300mm telephoto lens is used, it becomes on the L1 an incredible 1600mm super telephoto. A further advantage is that only the optically perfect central portion of the lens is used for absolutely stunning image quality.

UCS3 Digital Hi8

- Hi-8 format records and plays back over 400 lines of horizontal resolution
- Digital signal processing delivers images with true-to-life color and outstanding resolution.
- AFM stereo – adds the depth and spatial dimension required for ultimate audio realism.
- 1/3" CCD sensor with 410,000 pixels
- Can shoot in low light down to 0.5 lux in slow shutter speed.
- Extra wide 12:1 zoom lens from a wide 5.4mm to 65mm telephoto.
- 3-speed zoom control of the lens lets you move through the long zoom at your own pace.
- **Digital Effects:**
  Freeze – Freeze the image at any point while sound recording continues.
  Overlap – Slowly dissolve from the last frame of the preceding scene to the action being recorded.
  Art – record your scene as colorful "paint-like" image with continued sound recording.
  Close-up – Instantly snap to a 2-times blow-up of the central portion of the image.
- Large LCD Panel – a large LCD panel and multi-function dial lets you see and set a number of important parameters with maximum speed and ease.
- 6-mode programmed AE - has six automatic exposures modes to fit any shooting condition. "Sand and Snow", "Spotlight", "Portrait", "Sports", "Landscape", and "Low Light". Also auto and manual mode.
- Built-in stereo zoom microphone - you can select from normal pick-up angle, wide and narrow, or set mic to automatically follow the lens.
- Wind Screen – deletes and minimizes wind noise that could otherwise ruin your soundtrack. The screen can be set to Auto, On or Off.
- Built-in world clock, date and time record.
- Digital Titler – lets you add 6 types of titles to your productions – including scrolling and wipes.
- Variable (12) high speed shutter up to 1/10,000 second.
- Fade-in and Fade-out to white.
- Includes multi-function wireless remote control.

UCS5 Hi8

with Optical Image Stabilizer

- Newly-developed Vari-Angle Prism is the heart of Canon's Optical Images Stabilizer System. Here's how it works: Two transparent plates coupled by a super-flexible film and filled with a high-refractive-index fluid. This flexible prism instantly adjusts to compensate for the slightest unwanted movement. Whatever the speed and direction of the shake, its instantly counteracted before the image even reaches the lens.
- 1/3" CCD image sensor with 410,000 pixels delivers superb resolution of 430 horizontal lines
- Extra wide 12:1 power zoom lens with macro. Internal-focus design of the lens allows autofocusing down to 3/8 of an inch. Also features 24:1 digital zoom with only the slightest drop in resolution
- Records AFM stereo sound the depth and realism of stereo AFM ensure a clear, dynamic soundtrack.
- Stereo zoom microphone allows settings of normal, wide or tele. Includes wind screen for filtering out unwanted background noise
- Can record 16:9 aspect ratio. which is the format of HDTV
- Variable high-speed shutter from 1/100 to 1/10,000 of a second.
- Low light sensitivity, requires on 3 lux minimum illumination.
- Equipped with five programmed exposure modes for different and challenging lighting conditions. They include sports, portrait, spotlight, sand and snow, and landscapes.
- Has control 'L' protocol, allowing the UCS5 to be used in an editing system
- Includes: Battery, AC adapter/charger, wireless remote control, shoulder strap, s-video cable and stereo dub cable.

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Cinema Products

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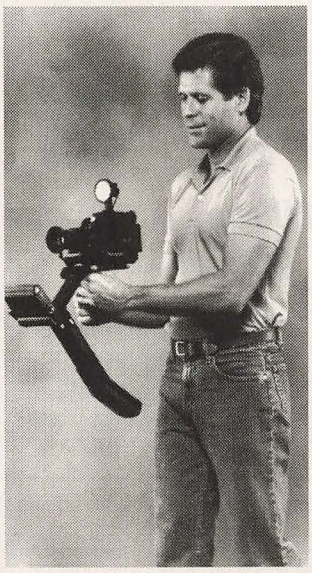
Imagine, you can walk, you can run, you can climb stairs, you can move and shoot as smooth as ice and your camera never shakes!

Imagine that your camcorder seems to be floating, balanced at all times, isolated from your unwanted motions. Free to move with your camera, you shoot with uncanny smoothness while gently guiding and controlling the camera position in any direction – panning, tilting, booming.



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Now a compact, superbly styled unit, yeilding images as smooth and jitter-free as those of the $40,000 professional steadicam.

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- Supports any 8mm, Hi-8, VHS-C & S-VHS-C camcorder weighing up to 4 pounds.
- Make rock steady hand-held shots while you move and give your videos the professional touch
- Capture moving images in their natural fluid state
- Includes 3.5" LCD monitor specially treated to absolutely minimize reflections, freeing your eye from the viewfinder
- Includes the "Obie" light, Soft 3200° output with built-in filter for color balance
- Includes VHS training cassette
- Folds and stores in a layer less than two inches high beneath your camcorder, adds only 2 pounds to your camcorder.

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SONY

BUSINESS AND PROFESSIONAL GROUP

EVW-300

Hi-8 3-CCD PROFESSIONAL CAMCORDER

Sony's video Hi-8 camcorders have been well acclaimed for their ability to capture high quality images in field applications. Their compactness, lightweight, high mobility and long recording time are definite advantages of shooting in the video Hi-8 format. Now Sony introduces the latest addition to its Hi-8 camcorder series the EVW-300. The EVW-300 is a complete one piece camcorder which includes a variety of innovative and advanced operational features. So, whether your shoots require basic recording capabilities or premier performance, the EVW-300 offers a wide range of features and remarkable recording quality to best suit your needs.

Features:

- Equipped with three high density 1/2" IT Hyper HAD image sensors. Combining this advanced CCD technology with advanced optical technology an excellent sensitivity of F8.0 at 2,000 lux, high S/N of 60 dB, and over 700 lines of horizontal resolution is achieved.
- Provides high quality PCM digital stereo and single channel AFM Hi-Fi recording. Has XLR balanced audio connectors with LINE/MIC switching
- Quick start 1.5" viewfinder with 550 lines of resolution plus Zebra pattern video level indicator and color bar generator
- Quick-start recording – takes only 0.5 seconds to go from REC PAUSE to REC MODE for immediate recording in the field
- Built-in 8mm Time Code generator records absolute addresses. (Either non-drop frame or drop frame mode may be selected.) Furthermore the EVW-300 incorporates a variety of time code features such as Time Code PRESET/RESET, REC RUN/FREE RUN and User Bits.
- A variety of automatic adjustment functions for different lighting conditions are incorporated into the EVW-300:
  ATW (Auto Trace White balance) – with conventional professional video cameras white balance has to be adjusted before shooting every time the light source is changed. With ATW, white balance is automatically corrected by control of the microprocessor in real time when ATW is turned on so optimum white balance is always ensured during recording, even for changes in color temperature. Conventional white balance adjustment is still provided with the Auto White Balance Function.
  AGC (Automatic Gain Control) – in addition to manual Gain up the EVW-300 has AGC which provides linear gain up in the range of 0 dB to 18 dB.
  Intelligent Auto Iris – for situations where the lighting between subject and background is different (subject is underexposed) the Intelligent Auto Iris automatically examines the scene and adjusts the lens iris for proper exposure.
- In addition to the automatic adjustments the EVW-300 features auto white balance, auto black balance and black set-up level. With this and three-position color temp conversion filters you can shoot in almost any lighting conditions.
- Selectable Gain-up from 1 dB to 18 dB in 1 dB steps for Mid & High positions.
- Clear Scan function – provides a variety of selection of shutter speeds ranging from 60-200 Hz allowing recording of almost any computer display without flicker.
- Compact, lightweight (12 lbs with NP-1B battery) ergonomic design provides well balanced and extremely comfortable operation.

EVO-9700

Hi-8 DESKTOP EDITING MACHINE

Editing recorded video segments together into a well-produced professional program has long been considered a creative option only for those with large budgets and extensive technical expertise. Now Sony breaks with this misconception by introducing a revolutionary editing machine, the EVO-9700. This innovative machine is designed to be simple to use. And it is packed with sophisticated capabilities to bring the creativity of the professional editing suite right to your office desk. The EVO-9700 is comprised of both a video Hi8 player and a recorder housed together in a one-piece compact body. Its desk-top design and ergonomic configuration offer advantage in space and operation.

Although very easy to operate, a range of versatile editing features such as video/PCM audio insertion, program edit, preview, review, slow motion/freeze edit, and title recording capabilities are integrated into the EVO-9700.

Features:

- Compact dual deck design – total weight 26 lbs.
- Built-in 8mm Time Code Reader/Generator for absolute frame accuracy
- Two PCM + monaural AFM audio tracks
- Does all edit modes – Assemble, Video Insert, and Audio Dub all automatically.
- Up to 99 scenes can be stored in memory including 25 pages of title information
- Preview/Review Function – confirm the appearance of a program before and after an edit. You can monitor the results of a simulated or actual edit
- Built-in Digital Chrominance Noise Reducer – improves chrominance S/N ratio for superior dubbing quality
- Tape Jitter/Skew Corrector – field memory used in the noise reducing process also at same time eliminates jitter to give clear, stable pictures (Using EVO-9700 with Video Toaster requires no TBC.)
- Slow Motion/Freeze Edit – noiseless 1/5 times normal speed slow motion pictures and a clear freeze frame can be played back during editing
- JOG/SHUTTLE Dial – frame accurate picture search from -17 to +19 times normal speed
- One monitor editing capability – press the P in P button and pictures from both the player & recorder can be viewed simultaneously on a single monitor – no need to use two monitors
- Separate PCM and AFM audio level volume controls
- S-video in/out connectors
- Supplied Title Keyboard – titles, captions and any other info can be created and recorded onto moving pictures, freeze picture or background color (7 different colors, four character sizes are available)
- Includes RM-E9700 Edit Controller – Quick Edit, Program Edit, Video & Audio insert are controlled from the supplied RM-E9700 controller.

YOUR SOURCE FOR BETACAM

- Dockable Recorders • Editing Players
- Dynamic Tracking Players
- Editing Players/Recorders

COLOR PRODUCTION MONITORS

PVM-8041Q

- AC and DC operation (with NP-1A or 1B batteries)
- Underscan, Pulse Cross, Blue only mode
- Comb filter for improved luminance/chrominance separation
- Analog RGB inputs plus component input
- NTSC/PAL/SECAM/NTSC 4.43 multi system playback
- External sync input also sync on green
- S-video input minimizes cross color/dot interference
- Built-in speaker for sound monitoring
- High durability and rack mountable
- Features built-in carrying handle

PVM-1341 (13")

Similar to PVM-1340 with beam current feedback circuit, color temperature selection, blue only mode, comb filter, dark tint CRT. Same audio/video inputs PLUS

Additional Features:

- Underscan – Shrinks the scanned area of the picture tube approximately 5% enabling your to review the entire image area
- H/V delay or 'pulse cross' displays horizontal and vertical blanking interval information, sync timing and skew error.
- Choice of internal or external sync via front panel switch
- Accepts digital RGB with D-sub 9-pin input

PVM-1344 Q (13")

Has all the features of the PVM-1341 *PLUS*

Additional Features:

- Super Fine Pitch delivers over 600 lines horizontal resolution via video inputs, better than 900 x 200 pixels via RGB inputs.
- SMPTE Type C color phosphors permitting the most critical evaluation of any color subject.
- Accepts PAL, SECAM, NTSC and HTSC 4.43 video signals – automatically senses and adjusts for each color system.

PVM-1944 Q (19")

- Same monitor as PVM-1344 Q but with 19" diagonal screen, plus has auto/manual degaussing to correct color impurities caused by magnetism in the picture tube.

COLOR PRESENTATION MONITORS

PVM-1340 (13")

- Dynamic Picture circuitry adjusts gain to achieve better contrast in bright highlights and dark shadows.
- Auto white balance uses beam feedback circuit to maintain stable and accurate white balance.
- Line A or B, VTR (8-pin) analog RGB and Y/C inputs.
- Better than 450 lines horizontal resolution
- Switchable color temperature - 6500° K for broadcast standard, 9300°K for the most pleasing picture
- Blue only mode switch for ultra-precise color and hue adjustment
- Built-in speaker for audio monitoring (4 audio inputs)
- Standard EIA 19" rack mount capability.

PVM-1380 (13")

- Line A and B inputs with BNC connectors
- Built-in speaker for audio monitoring
- Sub-panel controls for hue, color brightness & picture
- Sleek cosmetic design suitable for point-of-purchase displays, boardroom, etc.

PVM-1390 (13")

- Fine pitch picture tube for superlative resolution
- Line A or B (VTR or S-video) inputs
- Digital RGB input with D-sub 25-pin connector
- High resolution 450 lines horizontal resolution. 640 x 200 pixels via RGB input
- Comb filter extracts maximum picture detail, eliminates color spill
- Sleek white cabinet with angled screen for desktop monitoring
- Built-in speaker for audio monitoring

CUBIC COLOR PRESENTATION MONITORS

PVM-2030/2530

- "Cubic Style" 20 or 25"
- High resolution 560 TV lines, 640 x 200 pixels (RGB).
- Beam current feedback circuit for stable color balance
- Line A or B input, VTR (8-pin) Y/C and Analog/Digital RGB inputs
- Last memory function makes the monitors retain the same control settings used before power was turned off
- Manual degaussing to assure accurate reproduction of color

MULTISCAN MONITORS

GVM-2020 20"

- 20" fine pitch Trinitron multiscan color video computer/monitor
- Automatic locking for computer signals (15 KHz - 36 KHz)
- 560 lines resolution (video), 720 x 480 (RGB)
- Line A, B, Y/C, RGB A (Analog/Digital), RGB B (Analog)
- RGB H/V size adjustment and H shift capability.

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VIDEO MONITORS

BT-S700N
7" AC/DC Color Monitor

- Ideal for outdoor and mobile unit use
- Totally portable with built-in fold-down handle and weighs only 15 lbs. 4-pin XLR DC input allows it to be powered by car battery or any 12-volt belt pack.
- Blue-only mode provides a blue-beam monochrome picture to facilitate adjustment of contrast, chrominance and hue.
- Pulse cross mode for observation of sync detail
- Underscan mode shrinks picture 5% enabling the entire active picture area to be displayed. This provides for easy detection of lens aberrations, and skewing or intruding cameras and mic booms.
- High resolution CRT with tinted face glass, metal cabinet construction to block interference.
- Input allows it to be powered by car battery or any 12 volt belt pack.
- Connections include BNC video, 8-pin VTR and audio in/out

BT-S901Y
9" Color Video Monitor

- S-video input and outputs
- External sync input and output for synchronization with other professional components
- Automatic termination
- Automatic Degaussing
- Pulse cross circuit - allows horizontal and vertical intervals to be displayed at center of the screen so you can examine data in blanking area and sync/burst timing
- Blue Only mode - provides monochrome display making it easy to evaluate "noise" precisely. Also chroma/phase adjustments can be performed easily.
- Underscan - shrinks the scanned area of the picture tube approximately 5% enabling entire active picture area to be displayed.
- Built-in comb filter minimizes loss of color resolution
- Rack-mountable in standard EIA 19" rack
- Built-in speaker, Headphone jack

BT-S900Y
9" Color AC/DC Video Monitor

- Same as BT-S901Y plus it can be powered by battery pack or car battery (with optional adapter). Also has internal charger.

CT-1331Y
13" Color Video Monitor

- Line A, B, S-video, VTR inputs
- High contrast picture tube even in excessive sunlight
- High resolution of 420 lines plus comb filter for exceptional purity and clarity
- Automatic termination eliminates loss of signal caused by improper termination
- Built-in front panel speaker

CT-1383Y
13" Color Video Monitor

- 90 deflection picture tube
- Line A or B, S-Video inputs
- 420 line horizontal resolution
- Headphone jack a external speaker jack
- Available with TV tuner-Model CT-1383 "VY"

BT-S1370Y
13" Color Video Monitor

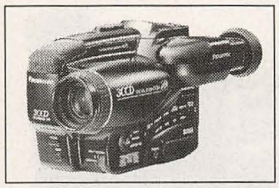
Housed in a durable metal hybrid cabinet, the BT-S1370Y is loaded with features such as S-Video compatibility, four (4) TV system playback and full front panel control layout.

- S-video input and output connectors. Combined with advanced video circuitry, provides a remarkably sharp picture with horizontal resolution of more than 420 lines.
- The BT-S1370Y detects the color system of the input signal and auto matically selects PAL, SECAM, NTSC or NTSC 4.43. A manual selector is also provided.
- Blue Only Mode - Provides a mono chrome display making it easy to evaluate "noise" precisely. Also chroma/phase adjustments can be easily performed.
- Built-in Comb filter minimizes loss of color resolution and luminance detail.
- Two sets of audio/video inputs and outputs (line A and B) in the rear
- Line A also has S-Video input, Line B also has 8-pin VCR input.
- Built-in speaker, Headphone jack with volume control.
- Rack-mountable with optional BA-131 rackmount.

BT-S1360
13" Diagonal Color Monitor

- S-Video input and advanced video circuit technology provides a remarkably sharp picture with over 420 lines of horizontal resolution.
- Two sets of video/audio inputs and outputs
- External sync inputs and outputs provide for synchronization with other equipment fed with the same sync signal.
- Blue Only mode plus Chroma selection provide a monochrome image for fine adjustment of contrast, brightness, chrominance and hue.
- Underscan - shrinks the scanned area of the picture tube approximately 5% enabling the entire active picture area to be displayed. Lets you detect intruding cameras and mikes.
- Pulse Cross - allows horizontal and vertical intervals to be displayed at the center of the screen so you can examine data in the blanking area and also for sync/burst timing.
- Switchable color temperatures of 6500°K (broadcast standard) or 9300°K (for pleasing picture).
- Built-in speaker and headphone jack.
- Rack-mountable with optional BA-131 brackets.

Panasonic
Broadcast & Television Systems



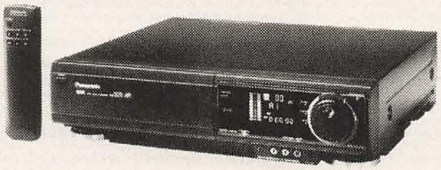
AG-3
3-CCD S-VHS-C Camcorder

The AG-3 is an industrial 3-CCD camcorder. Don't be fooled by its size. It delivers extra precise color reproduction in addition to its excellent mobility making it ideal for almost any professional application. This is not a consumer camcorder. The AG-3 utilizes technology and engineering used in Panasonic broadcast cameras. A few examples; the capstan motor is coated with evaporated diamond-like carbon to provide the optimum smoothness/friction balance for positive traction and uniform tape tension. The AG-3 features high performance laminated amorphous pro heads which are manufactured by laminating thin layers of amorphous metal featuring magnetic characteristics far superior to those of conventional ferrite heads. This results in the video signal being recorded with extreme fidelity. The AG-3 uses a newly-developed 8-group/10-piece lens system that includes two double-sided aspherical lenses (4 sides). It is highly resistant to aberrations caused by flare, color fringing and other distortions that diminish contrast.

Features:

- Three 1/3" CCD image sensor system delivers over 530 lines of horizonatal resolution
- New 10:1 2-speed zoom lens (see above) 6-60mm F1.6 with automatic and manual zoom. Also features 20:1 digital zoom.
- High resolution color viewfinder lets you preview and shoot scenes exactly as they are
- Built-in digital TBC (Time Base Corrector) eliminates jitter and skew and assures stable, distortion-free playback
- **Digital Mix** – for soft fade-over between memorized still and moving images
- **Digital Still** – lets you freeze a particular scene for as long as you like, without interrupting sound recording
- **Digital Gain-Up** – delivers clear, distinct images in low-light levels, even down to 1 lux!
- **Digital Strobe & Digital Wipe** – add professional effects to your shooting.

AG-1970
S-VHS Hi-Fi Editing VCR



- Playback and record in S-VHS, which delivers 400 lines of horizontal resolution and exceptionally detailed images.
- Uses Amorphous video heads which are clearly superior to that of conventional ferrite heads because the magnetizing strength of the amorphous head is much greater. The Amorphous video heads deliver rich, vibrant color reproduction and a high S/N ratio.
- Built-in Digital Time Base Corrector effectively eliminates jitter and distortion. Playback is high quality, stable and with natural colors.
- Built-into the circuitry is a digital filter which helps the AG-1970 achieve even more accurate Y/C separation. Also a noise filter is included in the circuitry.
- Features Hi-Fi stereo sound with a frequency response from 20Hz to 20,000 Hz and a 90 dB dynamic range. Besides nearing CD quality audio the AG-1970 also has stereo recording level control, headphone monitor terminal and mic input terminal.
- Does assemble edit, video insert and audio dub. Flying erase head for smooth, clean, seamless edits. 5-pin edit terminal makes it easy to set up an editing system.
- Jog/shuttle Dial for varied playback from slow motion to high-speed search (shuttle) and frame-by-frame picture control in forward and reverse (Jog).
- Unlike the AG-1960 the AG-1970 outputs the audio track during search operations for cuing and quick confirmation of audio recording.
- What makes the AG-1970 the perfect editing VCR? The advanced dual-loading mechanism features a quick response time, exceptional tape protection, remarkable tape control accuracy - all make for outstanding editing precision and ease.
- Automatic head cleaner removes dust and other particles from the heads to help maintain optimum performance.

NEW! WJ-MX30
Digital A/V Mixer

- Panasonic has done it again: The new WJ-MX30 re-defines the meaning of an affordable A/V Mixer. For starters, it has two-channel digital field synchronization that allows special effects in each of the A/B program busses. Three sources plus matte generator can be switched, and any two of them routed to the program busses. There is also an external remote control input for RS-232 serial control and a GPI input as well.

Features:

- Digital effects including strobe, still, mosaic/scramble, negative/positive, paint, monochrome, and AV synchro.
- Combination of 7 basic keys can create 108 different wipe patterns.
- Picture-in-picture function allows the B-bus picture to be compressed in selectable 1/4, 1/9, 1/16 size of a full screen
- Double picture-in-picture function compresses both A and B sources. Plus every mode can be trimmed with hard/soft edges borders, shadow, shadow and border.
- Wipe boundary effects: soft/border 18 matte colors available
- Joystick positioner allows moving wipe location.
- Automatic Take button with adjustable transition rates
- Audio Follow allows audio mix to be synchronized to A/B rolling.
- Video, Audio and Titles can be individually or synchronously faded
- Can fade to and from white, black or any of eight matte colors
- Automatic fade button with adjustable rates
- Has eight separate memories that enable virtually instant recall of frequently used effects
- Color corrector enables adjustment of color in images from A or B bus
- Built-in four channel audio mixer with four audio level adjustments. Also has visible LED audio level meter

AG-W1
Universal VCR

To break down the final barriers preventing worldwide ommunication through video, Panasonic presents the AG-W1 Universal VCR, which can record and play back video tapes in any TV broadcasting system – NTSC, PAL, or SECAM – without costly system conversion.

Features:

- Full 7 system digital standards conversion
- Videotapes recorded in any TV broadcasting system in the world can be played back on any video monitor
- Operates virtually anywhere in the world on a 110-127/220-240 volt AC, 50-60 Hz power source
- Recording is possible in any TV broadcastiong system in the world
- Development of a dedicated field memory chip and control LSI has enabled compact, lightweight, and inexpensive conversion cricuitry
- Recording and playback in VHS Hi-Fi mode
- The AG-W1 is VHS, but its S-VHS Quasi Playback function also lets you play back S-VHS tapes in both NTSC and PAL systems
- Laminated Amorphous Heads minimizes frictional noise that causes color fogging and flicker and delivers high picture quality during both recording and playback

AG-505
Portable 5" Color LCD Monitor/VCR

- 5" TFT (Thin Film Transistor) LCD screen
- Record/Playback capability using full-size VHS tape
- 3-way power supply, including: battery pack, AC and car battery (using optional car cord)
- 4 audio heads. 4 video heads and flying erase head
- Hi-Fi audio record/playback capability (playback requires optional stereo speakers)
- Built-in speaker (monaural) and stereo headphone jack
- Fold down monitor design for ultracompact portability – weighs only 3 pounds.

AG-513A
Compact, integrated 13" Diagonal Color Monitor/VCR Combo

- Super 4-head system provides clear freeze frame, clear double fine slow speed, rapid search and field still advance
- Play Lock function provides auto repeat playback
- Allows 2-4-6 hour recording and playback plus "SQPB" which allows playback of S-VHS tapes.
- Programmable playback timer allows easy programming from an on-screen menu
- Automatic head cleaning, time search, book mark search, auto tracking.
- Includes a 27 function wireless remote control

AG-520AH
Integrated 20" Monitor/VCR Combo

- Super 4-head system for clear still/slow playback
- Exceptional audio quality: hi-fi stereo sound, dual high quality dome speakers, bass/treble/balance control, and stereo headphone jack
- "SQPB" for VHS playback of S-VHS tapes
- Programmable 4-memory playback timer with Auto Repeat
- Auto head cleaning/quick stsrt mechanism

EP-60
COLOR VIDEO PRINTER

The AG-EP60 provides outstanding color quality using 256 gradations each of yellow, magenta and cyan to print nearly 16,780,000 different color tones. Advanced circuitry optimizes picture sharpness. And proprietary* Adaptive Contrast technology enables outstanding accuracy in reproducing skin tones. Make on the spot high quality color prints from your TV, VCR, computer or camcorder.

Features:

- Multipicture Print – This function gives you prints divided into 4, 9, 16 or 25 squares – with the capability of reproducing a different image in each square.
- Strobe Print – This function prints consecutive images to capture movement in sequence dividing the print into 4, 9, 16, or 25 squares.
- Dual Print – The Dual Print function gives you one normal size print plus a 1/9th-normal size print of a different image in the bottom right hand corner.
- Card-sized (Split) Print – This Split Print function divides the print down the center for two duplicate card-sized prints. This can also be used to crop landscape format shots into the portrait format.
- Zoom Print – With this convenient function you can enlarge any part of an image four times and print the enlarged detail.
- Parallel Control Port – The 14-pin parallel connector maintains compatibility with many existing 14-pin parallel controllers. This makes it easy to integrate the AG-EP60 into wired control type systems.
- Superimpose – Using the AG-EP60 with the optional VW-CG5 Character Generator lets you add titles to your prints.
- Versatile System Connectability – The multiple connection facilities of the AG-EP60 include composite BNC, analog RGB and S-Video inputs for crystal-clear image reproduction from a variety of sources.
- Automatic paper feed
- Wireless Remote Control – With the wireless remote control you can control all basic operations – including print mode selection – without touching the AG-EP60.
- Picture adjustment controls for sharpness, brightness, tint and color.
- Split print mode meets U.S. Government guidelines for passport photos!

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AG-455
2-Hour S-VHS Camcorder

- S-VHS system – records and plays back over 400 lines horizontal resolution
- Laminated amorphous video heads assures exceptional picture quality, high resolution, superb color reproduction, and high S/N signal-to-noise ratio
- 12:1 power zoom lens with continuously variable speed zoom
- Hi-fi stereo and linear track for recording. Also has "Audio Out" select switch for Hi-fi/Normal/Mix combinations
- High performance stereo zoom microphone features three different settings : Wide, Telephoto or automatic zoom.
- Built-in VITC (Vertical Interval Time Code) time code generator gives absolute address to each frame of video for frame accurate editing (with specific edit systems)
- Audio/Video Fade-In and Fade-Out for smooth, professional scene transitions
- Automatic Iris plus manual control for fine adjustment
- Variable high-speed shutter from 1/50 to 1/8000 second.
- **Digital Effects:**
  Digital Mix – for soft fade-over between memorized still and moving images
  Digital Tracer – to add an after-image effect to moving subjects
  Digital Still – lets you freeze a particular scene for as long as you like, without interrupting sound recording
  Digital Zoom – Thanks to digital processing, you can enjoy shots with ultra-high magnifications of up to 100:1
  Digital Gain-Up – delivers clear, distinct images in low-light levels, even down to 1 lux!
  Digital Strobe & Digital Wipe – add professional effects to your shooting.

AG-460
2-CCD S-VHS Camcorder

Features:

- Two 360,000-pixel CCD image sensors
- 470 lines horizontal resolution & superb color reproduction.
- Laminated amorphous video heads
- Hi-Fi audio with stereo zoom microphone
- Two-speed 10x power zoom lens
- Piezo auto focus (TTL) with 3-step focus zone
- Sensitivity switch (0 db, + 18 db. AGC) helps overcome lighting deficiencies
- Advanced auto-tracing white balance with manual override
- Black & white Audio/Video Fade-in & Fade-out
- Automatic iris with manual override
- Variable high-speed electronic shutter
- Audio level control with LCD level meter
- Audio/Video insert editing and dubbing capabilities
- Audio out select switch (Hi-Fi/Normal/Mix)
- Versatile editing facilities: S-Video Out terminal/Adaptor terminal/Synchro Edit/5-pin Edit terminal/Edit switch/ Character Generator direct connection capability
- Includes Panasonic metal system case

AG-1270
VHS Video Cassette Recorder

- Super 4 Head system – field still, noiseless and jitter free double speed playback and frame advance
- Quasi S-VHS playback – permits playback of S-VHS tapes at standard VHS resolution
- Auto Repeat – video end or tape end, Auto segment repeat
- Quick Play – less than 2 seconds from stop to play
- 181-channel cable compatible tuner, 1-month 4-event timer with calendar
- Automatic head cleaner. Digital auto tracking, Auto digital picture (adjusts resolution vs. tape noise)

AG-1740
Hi-Fi VHS Video Cassette Recorder

- Has all the features of AG-1270 (see above) *Plus* – Superb Hi-Fi stereo sound system with a dynamic range of more than 90dB.

AG-5700
S-VHS Hi-Fi RS-232 Controllable VCR

- Record and playback in the S-VHS format, delivering 400 lines of horizontal resolution and faithful image reproduction.
- Amorphous video heads which are clearly superior to that of conventional ferrite heads. They are better because their magnetizing strength is much greater, yielding a higher S/N ratio.
- Hi-Fi stereo sound system with high speed limiter circuit linear band pass filter, and a structure that dampers vibration all combining to deliver impeccable sound quality. Features a requency response of 20 Hz to 20kHz and a dynamic range of 90dB. Also has a linear audio track that allows audio dubbing or narration.
- Separate Hi-Fi (Ch.1/Ch.2) audio recording level controls with display. There is also a headphone output with volume control.
- Built-in RS-232 provides machine control of playback, recording and editing functions from a computer. You can use the power of your computer (with optional software) to assemble hundreds of scenes, create edit decision lists, do complex editing jobs.
- Auto Repeat function continuously replays a tape which can be cued for tape's end or when recorded material ends. Allows the AG-5700 to be used in showrooms, lobbies, or any in-store video display.
- For unattended recording there is a Sensor Recording function. When a video signal is detected the power is automatically switched on and the AG-5700 begins recording.
- If you need to do a presentation with video the AG-5700 is ready to go. It weighs less than 13 lbs, is extremely compact and has a built-in carrying handle.
- User friendly design features record, play, and stop switches that are well illuminated during operation.

Panasonic
Broadcast & Television Systems

WV-F250B
3-CCD Color Video Camera

The WV-F250B provides the flexibility needed for truly professional performance. Its high density 1/2" CCDs deliver outstanding horizontal resolution of 750 lines. It has a high S/N ratio of 60dB and consistently outputs high image quality with low smear. Has component output plus Y/C output for compatibility with VHS, S-VHS, MII, Betacam and virtually any type of VCR - for truly outstanding professional performance in ENG/EFP, studio and dockable (camcorder) type applications. The WV-F250B combines advanced technology with ergonomic design and operating convenience to fulfill the demands of the ever expanding professional video world.

Features:

- 3 FIT (Frame Interlined Transfer) CCD chips with 380,000 pixels each deliver 750 lines of horizontal resolution.
- High signal-to-noise ratio of 60dB enable consistent recording with low vertical smear level and outstanding sharpness of details.
- Advanced electronic shutter with variable speeds from 1/60 - 1/2000 of a second.
- Rugged aluminum die-cast body is resistant to shock and vibrations, makes it ideal for outdoors, including ENG/EFP.
- High resolution 1.5" viewfinder with character display and zebra level plus a host of other information.
- Built-in SMPTE color bar generator for accurate colors of your monitor. Date and time are also recorded on the color bars.
- Docks to S-VHS, MII, and Betacam, can also be connected to VHS, Beta and 3/4" models.

WJ-MX50
Digital A/V Mixer

- Four input switcher and any two sources can be routed to the program busses
- Two-channel digital frame synchronization permits special effects in each of the A/B busses.
- Combination of 7 basic patterns and other effects creates 287 wipe patterns.
- Wipe boundary effects: soft/border (bold, 8 back colors available)
- Digital effects including strobe, still, mosaic, negative/positive, paint, monochrome, strobe, trail, and AV synchro
- Real-Time compression - the entire source image is compressed inside a wipe pattern
- Joystick positioner allows moving wipe location.
- "Scene Grabber" makes it possible to move a pattern, upholding the initially trimmed-in picture integrity.
- External edit control input for RS-232 or RS-422 serial controls. Also has GPI input.
- Non Additive Mix (NAM): selects between A and B sources, passing only the signal with the highest luminance value. Fade-in and fade-out video, audio, titles individually or synchronously faded.
- Down stream keyer with selectable sources from character generator or external camera.
- Incorporates 8 separate memories that enable virtually instant recall of frequently used effects
- 8 preset effects include: Mosaic Mix, Position Stream, Corkscrew, Bounce, Flip, Shutter, Vibrate, and Satellite.
- Audio mixing capability of 5 sources with 5 audio level adjustments.

7000 SERIES EDIT SYSTEM
An S-VHS Editing System Truly Designed To Meet The Needs Of Professionals

AG-7650
S-VHS SOURCE PLAYER

AG-7750
S-VHS EDITING VCR

AG-A770
MULTI-EVENT EDIT CONTROLLER

The Panasonic AG-7650 S-VHS source player and AG-7750 Editing VCR share many professional features to deliver outstandin S-VHS picture quality, editing accuracy, versatility and reliability.

AG-7650 & 7750 Features:

- Built-in Digital TBC/DNR (Time Base Corrector/Digital Noise Reduction) eliminates even small amounts of jitter, skew and color blurring. The precise time base correction is invaluable for A/B roll editing and helps maintain high picture quality through multiple tape generations.
- High-precision aluminum die-cast chassis and extra large impedance roller is used to assure exceptionally stable transport with very low jitter.
- Advanced AI capstan servo control featuring a capstan spindle three times larger than conventional. This provides for high speed search at 32x normal speed.
- Both have RS-422A 9-pin serial interface - the standard control protocol for professional broadcast components. This allows compatibility between other serial control systems. They also have 34-pin parallel connectors to maintain compatibility with older Panasonic components.
- Equipped with two Hi-Fi stereo audio channels plus two linear audio channels with Dolby NR.
- Both use 3-pin XLR audio jacks for increased reliability. The AG-7750 features a 3-position input level selector to assure high-quality sound during recording.
- Professional 7-pin dub input and outputs keep the quality of your video during editing and through multiple generations.
- Optional AG-F700 SMPTE time code reader/generator card lets you perform LTC/VITC (Longitudinal/Vertical Interval) recording and playback for highest precision editing.

AG-A770 Features:

- Advanced design for easy control and smooth editing results, separate jog/shuttle dials and easy to read adjustable display.
- Multi-event editing - stores up to 128 single-cut events in memory for automatic editing.
- Built-in RS-422A 9-pin serial interface board lets it control almost any professional edit system.
- Split audio editing capability. Lets you enter audio and video edit points separately.
- Built-in GPI trigger allows centralized control of total-system operation.

NRG

LIGHT AND POWER SOLUTIONS FOR THE SERIOUS VIDEOGRAPHER

CAMPAK

NRG's powerful solution to short camcorder run times: 3-5 hours of camcorder power in a palm-sized pack

- 12 Volt DC output jack
- Ultra-light weight (39 oz.) and compact palm size
- Spring steel clip securely fastens Campak on waistband, pocket, belt or optional Campak belt
- Cigarette lighter style output adapts to any camcorder
- Highest-density Nicad cells provide 4 amps of power
- 2500 charge/discharge cycles for years of reliable service
- Includes overnight charger and soft case

CAMPAK PROFESSIONAL

Same features as CAMPAK Plus:

- 13.2V
- 4-Pin XLR output connector
- Available in 12V or 13.2V version offers 20% longer runtimes when used with industrial equipment that shuts off at a higher voltage level, by allowing the pack to fully discharge.

PERPETUAL POWER BELT SERIES

NRG power belts are the ultimate power solution. Made in the U.S.A. they provide the power to run lights, camcorders and decks free from the fear of shutdown. Advanced ultra-high density Nicad power cells provide the lightest weight and longest service life of any power products made. Advanced features such as dual power outputs, power indicator high-speed charger, solar panels and high-current cables combine to form the world's most advanced power system.

880 Power-Pro +

- High capacity 10-AMP removable Nicad power pack (Also capable of fast charge)
- 2500-cycle cell life provides low cost per cycle
- 5-step multi-color power indicator display and electronic circuit protection for connected equipment.
- Dual input system allows pack interchange without shutdown
- Weighs just 4.9 lbs. for all-day comfort
- Charge in under 2 hours with the optional 650 charger
- Available dual output configurations include cigarette lighter, 4-pin XLR in any configuration
- Includes belt base, 10-amp Power Pack & 600 series charger

970 POWER MAX

Same features as Power-Pro + Plus:

- Designed for high-current applications requiring long run times
- Highest capacity 14-AMP 12 Volt or 13.2 Volt power packs. 13.2 Volt offers 20% longer runtimes when used with equipment that shuts off at a higher voltage level/eg. industrial decks and dockable units).
- Rugged high-grade, heavy duty black leather belt base
- Power-Max weighs a comfortable 7.5 lbs.
- Multi-color 5-step power indicator display
- Dual inputs for pack changes without equipment shutdown
- Dual outputs include cigarette lighter and 4-pin XLR in any combination.

NRG ON-CAMERA LIGHTING

Mite Lite

- Pocket-sized lighting wonder. 35 watt light designed to achieve maximum light coverage in an ultra-compact package.
- 35-watt quartz -halogen bulb with dichroic light multiplier reflector (Also optional 20 & 30 watt bulbs available)
- Dispersion grid for broad light coverage
- Ultra compact lighthead
- Virtually indestructible, light weight milled aluminum construction
- Provides light coverage comparable to much higher wattage bulbs

505 Versalite Pro

- Front housing snaps open for instant bulb exchange
- All-metal construction for years of use and abuse
- Dichroic-coated bulbs assure accurate color
- Unique dispersion grid eliminates hot spots and reduces subject complaints.
- AC/DC capability in unmatched bulb wattage ranges, 20-200 watt DC and 150-300 AC, and patterns (flood, med. flood, spot).

NEW! Lite-Rite

- Lets you instantly adjust the light intensity to any one of 80 levels from 100 watts down, providing instantly the right light requirements for any shooting situation
- Can also raise power level to give subjects a chance to accustom themselves to the increased light
- Colored graphic display indicates remaining light run time
- Eliminates changing hot bulbs in the middle of an event
- Dramatically extends run-time, using right amount of battery power

Power Station Series

Designed to replace expensive original-manufacture AC power supplies, the affordable new NRG Power Stations deliver precisely-regulated 12-volt DC power from AC sources worldwide. High-current capability allows for powering not only large camcorders, dockables, decks, and cameras, but lights, monitors, and other high draw 12-volt equipment as well.

- Worldwide voltage selection
- Detachable worlwide cordset
- 4-pin or cigarette lighter outputs
- High current output
- Rugged steel case
- Convenient carrying handle

12560-1 Single output, cigarette lighter	CALL
12560-4 Single output, 4-pin XLR	CALL
129100-11 Dual cigarette lighter outputs	CALL
129100-14 Dual outputs, 1 cigarette lighter, one 4-pin XLR	CALL
129100-44 Dual 4-Pin XLR Outputs	CALL

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CAMCORDER ACCESSORIES

SONY XV-M30

- 3" diagonal high quality picture with TFT active matrix liquid crystal display panel
- Four power sources can be used – AC power, dry cell, rechargeable and car battery.
- Can be used with Sony NP-55 or NP-77 batteries

$349.95

CITIZEN

M329 MARK II

- Lightweight (less than 5 ounces) portable 2.9" LCD monitor
- Mounts on any camcorder allowing you to view and review what you're shooting on the spot.
- Includes attachable viewing hood which permits watching even in bright sunlight
- Optional TR-30 tuner pack turns it into a personal, portable color TV

$149.95

NEW! M938

- Big 3.8" screen LCD monitor, has all the features of the M329 Mark II.
- Still lightweight (less than 10 ounces) and portable

$239.95

NEW! T740

- Powerful and versatile tabletop TV/monitor.
- Big 3.9" screen lets it be used as tabletop monitor or portable color TV.
- Built-in viewing hood allows watching in bright sunlight
- Built-in A/V input for video monitoring (doesn't mount on cameras)

$279.95

TR-30

- Ultra-small pocket TV receiver for M329 and M938.
- You can watch TV programs and record them with your video camera (providing it has audio/video input jacks).

$69.95

"PAL" EQUIPMENT

SONY CAMCORDERS

- CCD-TR303 (TR-31)
- CCD-TR305 (TR-71)
- CCD-TR705 (TR-81)
- CCD-TR805 (TR-101)
- CCD-TR8 (TR-200)
- CCD-FX400 (FX410)
- CCD-FX500 (FX-510)
- CCD FX700 (FX710)
- CCD-V6000 (NO NTSC EQUIVALENT)
- CCD-VX1 (CCD-VX3) 3-CCD Hi-8 PRO

SONY PROFESSIONAL

- EVO-9700 Hi-8 Desktop Edit System
- EVO-9800A Hi-8 Player/Recorder
- EVO-9850 Hi-8 Editing Recorder
- VO-9800 U-matic SP Player/Recorder
- VO-9850 U-matic SP Editing Recorder
- RM-450 RS-422 Cuts-Only Edit Controller
- EVW-300 3-CCD Hi-8 Camcorder
- DXC-327 3-CCD Dockable Camera
- EVV-9000 Hi-8 Dockable Recorder

Panasonic INDUSTRIAL

- AG-455 S-VHS Hi-Fi Camcorder
- AG-1960 S-VHS Hi-Fi Player/Recorder
- AG-1970 S-VHS Hi-Fi Player/Recorder
- WJ-MX12 Digital A/V Mixer
- WJ-MX50 Digital A/V Mixer
- AG-7650 S-VHS Editing Player
- AG-7750 S-VHS Editing Player/Recorder
- AG-A770 Multi-Event Edit Controller
- WV-F250 3-CCD Dockable Camera

JVC PROFESSIONAL

- BRS-622 S-VHS Player/Recorder
- BRS-822 Recorder/Edit VCR

FutureVideo

- EC-1000 Pro Edit Controller
- EC-1000 Mark II Edit Controller w/RS-232
- EC-1000 TC Mark II Edit Controller w/Time Code

TAMRON

- FOTOVIX III-S Film-to-video (35mm)
- FOTOVIX II-X Film-to-video (35 & 2-1/4mm)

OTHER EQUIPMENT

- Cinema Products Steadicam JR
- Citizen M329 Mark II LCD Monitor
- Videonics Equalizer Color Processor
- Videonics Titlemaker
- Magni VGA Producer PRO

CALL FOR PRICES

MICROPHONES

SAMSON

WE ARE THE WIRELESS FUTURE™

MR-1 Wireless System

- The MR-1 micro receiver is a professional VHF wireless receiver measuring less than 4" long and 2" wide.
- FCC licensed in 14 channels from 174 MHz to 213 MHz.
- Truly switchable balanced mic level (600 ohms) to unbalanced (-10 dBm) output.
- dbx noise reduction to simultaneously increase dynamic range and eliminate noise.
- Receiver squelch, level output & headphone level output controls.
- Headphone monitor output – lets you hear the sound you're getting before it goes into the camera.
- Removable flexible Rubber-Duckie antenna ensures perfect reception and easily handles those little bumps in the night.
- Can be powered by a 9V battery for 10 hours.
- SH-2 hand-held transmitter can be used with a variety of mic elements like Shure SM 58 dynamic mic or Audio Technica Pro 4.
- ST-2 (L) body pack transmitter can be used with leading lavalier microphones like Sony ECM-144 or Audio Technica 831.

Lavalier (clip mic) Systems

- ST-2(L)ECM-144 Transmitter with Sony mic & MR-1 Receiver **299.95**
- ST-2(L) ECM-44 Transmitter with Sony mic & MR-1 Receiver **349.95**
- ST-2(L) AT 831 Transmitter with Audio Technica unidirectional mic & MR-1 Receiver **369.95**

Hand-Held Systems

- SH-2/PR4 Audio Technica Dynamic mic element & MR-1 Receiver **349.95**
- SH-2/58 Shure SM58 Dynamic mic element & MR-1 Receiver **369.95**
- SH-2/85 Shure SM-85 condenser mic element & MR-1 Receiver **499 95**
- SH-2/87 Shure SM-87 condenser mic element & MR-1 Receiver **529.95**

SUPER TD SERIES TRANSMITTERS

For the serious professional who wants true step-up quality features. Lavalier (clip mic) systems each includes:

MR-1 Micro Receiver
TX-3 Body-Pack Transmitter
Lavalier Mic with Multi Pin Plug

Sony ECM-144 ..... 469.95
Sony ECM-44 ..... 499.95
Sony ECM-55 ..... 609.95
Sony ECM-77 ..... 629.95
Senheiser MKE-2 ..... 649.95
Beyer 10.9 Uni-directional 649.95

SENNHEISER

MKE-300 Short Shotgun

- Lightweight electret condenser mic to support the excellent video capabilities of most camcorders with the superior audio they deserve.
- Ideally suited for mounting on camcorders with an integrated shoe assembly and an extremely lightweight compact design.
- Tight, supercardioid polar pattern has the ability to pick up only those sounds that correspond to the scene being filmed and rejects any disturbing ambient noise.
- Integrated wind screen virtually eliminates handling and wind noise.
- Operating time of over 200 hrs. using its own built-in battery so will not put added strain on your camcorders already limited power supply **189.95**

NADY

151 VR Wireless System

- Puts the microphone "where the action is" for professional quality audio on your tapes
- Operates on VHF High-Band Frequencies for interterence free performance. Two frequencies available.
- Nady's patented Companding Circuitry gives you crisp, clear sound without overload distortion or background hiss. Dynamic Range over 110 dB.
- Compatible with all camcorders and video cameras
- Range is 250 ft. Line-of-sight up to 1500 ft.
- Works with all camcorders having an audio input
  151 VR/LT lavalier system **109.95**
  151 VR/HT handheld system **129.95**

351 VR Wireless System

- The new 351 VR is compatible with virtually all camcorders and video cameras, and delivers sound that is every bit as good as the best hardwired mic.
- Ultra compact receiver – using new technology the receiver is no bigger than an audio cassette and connects instantly to any camera's external mic jack. Attaches either with shoe mount or belt clip both provided
- Both handheld and lavalier transmitters feature transmitter and audio ON/OFF switch, level trim and low battery LED
- Unparalled dynamic range of 120 dB to ensure a soundtrack with no background hiss or overload distortion.
- Available in four factory installed frequencies from 170-218 MHz allowing simultaneous operation of up to four mic systems in the same location.
  351 VR/LT lavalier system **164.95**
  35t VR/HT Handheld system **199.95**

AVM-300X SOUND MIXER

- Accepts up to 4 channels of input with separate gain control and full mixing capability.
- Combine music and narration, or fade in and out of different pieces of music with ease.
- Includes dynamic microphone for high quality recording
- Compatible with all camcorders **59.95**

MCM-400 MINI CAMCORDER MIC MIXER

- Offers professional quality audio mixing with a camcorder while you are *shooting* the video
- Incorporates a narrarator head set for monitoring the audio
- Allows mixing between two external microphones & the narrator's microphone **49.95**

AZDEN

PRO SERIES VHF WIRELESS MICS

The Azden Pro Series brings you high performance VHF wireless at a price you can afford. Built around a two-channel design they allow selection of a frequency for the cleanest signal - delivering clean, reliable RF performance for up to 250 feet.
The Pro Series includes handheld and lavalier mic systems as well as the WMS-PRO which includes a lavalier and handheld mic.

They All Feature:

- All have two switchable frequencies - 169.445 and 170.245 MHz and a range of 250 ft.
- High performance VHF transmitters and receivers incorporating SMD (small mounted device) technology
- Compact receivers which connect to the camera's external mic jack and attach to the camera with supplied shoe mount or velcro
- LED indicators for battery condition, transmit and receive operation

COMPLETE SYSTEMS

WMS-PRO

- Professional VHF wireless system with 250 ft. range
- Two switchable frequencies (169.445 and 170.245 MHz)
- Includes handheld and lavalier mic for extra flexibility
- Compact transmitter attaches to belt or fits in a pocket
- Includes earphone monitor and leatherette carrying pouch
- Battery-powered receiver comes with belt-clip, velcro and shoe mount for added versatility **149.95**

WLX-PRO

- Sensitive lavalier mic with attached tie clip
- Lightweight belt-pack transmitter with two frequencies
- Includes wind screen, earphone monitor, shoe mount and velcro **139.95**

WHX-PRO

- Handheld microphone with built-in transmitter
- No wires, no beltpack, no tangle-hassle free
- Operates on one AA battery for up to 8 hours
- Has a combination on/off-mute switch for quiet switching
- Includes shoe mount, velcro, earphone monitor **179.95**

ECZ-990 SHOTGUN

- Short electret condenser supercardioid shotgun with two positions, wide and narrow **69.95**

PRO SERIES COMPONENTS

WL/T-PRO

- Lavalier mic with belt-pack transmitter
- Same as WLX-PRO except without receiver
- Now owners of the WHX-PRO can combine the WL/T-PRO and have a complete system of one handheld and one lavalier mic with receiver **99.95**

WM/T-PRO

Now owners of the WMS-PRO can get a completely wirefree VHF handheld microphone with transmitter built in.

- Combine it with the receiver from the WMS-PRO or WLX-PRO and you now have the ultimate quality microphone for interviews or pass around
- 3-position switch for on, off and "standby" for quiet switching
- Choose from either of the 2 switchable frequencies for the cleanest sound **119.95**

WR2-PRO

- Unique new receiver which allows you to use any two Pro Series mics simultaneously.
- Each transmitter can be from 10 to more than 250 ft. from the receiver.
- Size of a cigarette pack the WR2-PRO mounts on a camera with supplied shoe mount or velcro
- Operates on a 9 volt battery and with optional adapters on 12 volt DC or 120 volt AC **179.95**

lowel

VIP (V-light, i-light, Pro-light) VIDEO LIGHTING SYSTEM

Lowel's ViP system of high-output, low-wattage lights takes full advantage of today's video cameras to help make high-quality, low-budget shooting a reality. Designed specifically for the video industry, they are capable of 55 to 500 watts of power, can be powered AC or DC, camera or stand mountable. They are all convection cooled and some have adjustable light beam. They are the winners of the Gold Medal SMPTE Award and the AMPAS Technical Achievement Award

V-light

Efficient enough to light a small room yet small enough to fit in a large pocket, the V-light can be used as a broad, key light, back light or fill light (with umbrella or gel.)

- Extreme wide-angle multi-use halogen source
- 500 watt. AC powered light
- Can mount on stand, clamps, boom, wall, window or door-top.

i-light

The tiny, battery powered i-light provides essential fill light, eye-light, high-lights, and contrast control in news and documentary shooting without overwhelming available light.

- Multi-use halogen source
- 55 or 100 watt, DC powered light
- DC power can be 12 or 14 volts.
- Includes cigarette lighter connector or optional 4-pin and 5-pin XLR connectors
- Optional light controls include expandable barndoors, scrims, diffuser, dichroic filter, snoot and umbrella, gel-frame and flags.

Pro-light

The tiny-versatile Pro-light can be used as a low-level key or accent light, fill light (with diffusion), backlight or background light.

- Multi-use halogen focusing source
- 125 and 250 watt AC powered light or 100 watt at 12 volts, 200 watt at 30 volt DC powered light
- Optional light controls include expandable barndoors, scrims, diffuser, dichroic filter, snoot and umbrella, gel-frame and flags.
- Optional cigarette, 4-pin and 5-pin XLR connectors.

VIDEONICS

The Video Equalizer

- Versatile video processor & color corrector – full independent control of all 3 primary colors (R,G,B). Also separate color tint contrast and brightness controls.

Revolutionary digital paint brush –

- Change selected colors without affecting the entire picture. You can change the color of a sunset or green up a landscape.
- Moveable split screen shows the picture before and after video processing
- Enhancer and video processor (digital noise reduction)
- Audio mixer - 3 channels
- Transform images to black & white, solarize, convert to color negative, generate color bars.
- Compatible with all formats including S-video.

Video Titlemaker

The Videonics Titlemaker uses digital video technology to deliver unprecedented quality and performance. It generates titles with broadcast quality resolution (over 400 lines resolution). It far surpasses the results of even professional character generators costing many times more.

- Titles backgrounds and outlines can use any of more than *one million* colors
- Letters and backgrounds are not limited to ordinary solid colors - patterns such as granite or shimmering rainbow are available
- The screen can be animated with moving patterns and 3-D effects
- Dozens of smooth, high quality type styles are included
- Drop shadows, outlines, scrolling and superimpose
- Easy to use with computer style layout

Video Editmaker

Videonics Video EditMaker is a full function video editor that does more than just edit—it contains a complete titler and a graphics and special effects generator as well.

Features:

- Full flexibility and compatibility – EditMaker adapts to your equipment. It works with virtually all VCRs & camcorders ranging from basic remote control units to those with Control L and Panasonic 5-Pin edit connectors to even VCRs with advanced editing features like VITC time code. It also has S-video connectors and is fully compatible with S-VHS and Hi-8.
- EditMaker automatically learns how your equipment operates and adapts to its codes, VCR speeds, timing characteristics, and based on them it automatically selects the optimum editing method from *seven* built-in editing modes.
- Special Effects – use a variety of effects such as fades, wipes, venetian blind transitions and more (17 effects total) to give your productions the professional touch.
- Titles and Graphics – EditMaker includes titling with a selection of 12 sharp title styles in 64 colors. You can position them anywhere on the screen and change styles and colors. You can also superimpose titles over video & scroll them up your screen. Also included is 22 brilliant digitally-generated graphics to spice up your video. So now you can combine titles, graphics and special effects for thousands of possibilities.
- Easy to use – best of all, simple to use. No buttons, counters or knobs. Everything is controlled through one remote control.

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B&H PHOTO-VIDEO

Canon

RC-360 Still Video Camera

Features:

- 1/2" CCD with 260,000 pixels records and plays back 400 lines of horizontal resolution.
- Built-in 9.5mm (equivalent to 50mm in 35mm photo format) focuses from 3 ft. to infinity.
- Macro mode allows focus down to 10 inches.
- Built-in flash automatically fires in low light levels.
- Four shooting modes – single, self-timer, continuous and interval. Record one image at a time, with a 10 second delay, continuously at 3 images per second or at preset intervals.
- Can record date, time and track number.
- Images can be played back one at a time, continuously, or at 3.5 second intervals in forward and reverse.
- Erase function makes it possible to erase an entire disk or delete images one at a time.
- Optional FA-C26 film adapter may be attached to the camera to capture images from 35mm slides or negatives.

RC-570 Still Video Camera

Features:

- 1/2" CCD with 410,000 pixels records in the frame mode razor sharp images with 450 lines of horizontal resolution
- Built-in 3:1 continuous zoom lens. The 8-24mm lens is equivalent in 35mm format to a 43-130mm zoom. For interior shooting there is an optional wide angle lens which gives you an equivalent 28mm lens.
- The RC-570 functions as still video player and recorder (No need to buy any other components). It can record still images from any video source such as camcorders, VCR, TV, and (if you have an encoder board) from a PC. It can also play back to a monitor TV or VCR.
- If your PC is properly equipped use the RC-570 as import/export device. For eg. send your video floppy disk images into your PC for manipulation and then re-record them to floppy disk (video).
- Optional Canon FA-C57 film adapter lets you copy slides or negatives directly to floppy disk.
- Interval shooting with preset intervals of from 1 to 99 minutes. Interval playback lets you playback images automatically at an interval of 4 seconds per image.
- Record in field or frame modes. Up to 50 images per disc in field mode. 25 images in frame mode when higher resolution is called for.
- Continuous shooting of 2.5 images per second.
- Automatic recording for track number year, month, day, hour and minute.
- Built-in flash can also be used during daylight shooting to fill in backlit shooting situations for better over-all exposure balance.
- Optional FB-C57 flash bracket for attaching Canon 430 EZ flash when extra illumination is needed.
- Edit out images you don't want by simply erasing them. The Auto Edit function fills in the empty tracks while maintaining those left in the order you shot them.

SONY

UP-3000 Color Printer

- Over 500 lines of horizontal resolution and 16.7 million colors to deliver near photographic quality color prints
- Accepts analog RGB, Y/C and composite video inputs and outputs for use with a wide variety of video sources.
- Easy-to-use function menu gives you easy control over print quality, printing modes, caption settings and input selects.
- Can print 4 different pictures on one page or 25 duplicate images can be printed out simultaneously on one page.
- Unique "Mirror Print" mode allows the left and right sides of a picture to be inverted.
- Normal size picture and 1/4 size picture can be composed and printed on one picture
- Can generate up to 48 alphanumeric characters which can be printed outside the picture as captions or titles. Characters can also be generated by computer via RS-232 port.
- Print size (5 5/8 x 4"). Picture size (4 1/8 x 3 1/8")

UP-5100 Color Printer

- Similar to the UP-3000 in resolution with over 500 horizontal lines and 16.7 million colors resulting in near photo-like quality prints.
- Large paper size (8 3/8 x 6") with actual picture size of 6 1/8 x 4 5/8"
- Images can be printed out on OHP (overhead projector) transparency for effective presentations.
- Easy-to-use function menu gives you easy control over print quality, slit print, captions, color adjustment, input elect and more.
- Accepts analog RGB, BetaCam Component, Y/C and composite video signals for connection to almost any piece of video gear.
- Four or nine different pictures can be captured in memory and printed simultaneously on one page.
- Has three scanning modes: Narrow, Normal and Wide. Wide scan mode is convenient for computer graphics or scientific applications.
- Can generate up to 48 alphanumeric characters which can be printed beneath the image area as captions or titles. Characters can also be generated by external computer via RS-232 port (up to 320 characters).

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NEWTEK

VIDEO TOASTER 4000

Never before in the history of video production has there been a product so unique, so powerful, and so full of endless possibilities. Sure, there have been other great innovations, but never ever, has their been one so democratic! Anyone and everyone can afford it and learn to use it. With the Video Toaster 4000 anyone and everyone has the power of television. Soon, with today's compression technology there will be 500 cable channels. Who will provide the material? With a little talent and the Video Toaster 4000, you will fill the airwaves, conveying your ideas and your message. The Video Toaster 4000 provides you with all the power and features that until now were limited to the networks and other "high priests" of video - because only they could afford it. But now the Video Toaster 4000 has changed the rules of video production and fundamentally altered its landscape forever. You can afford it, you can learn it, and you can't afford not to have it.

Production Switcher

The Video Toaster Switcher is a broadcast quality production switcher which lets you perform cuts, fades, dissolves, advanced digital effects, key and color effects between any of 7 sources including 4 video inputs, two true-color high resolution frame buffers and a background matte generator. A separate overlay channel gives you the ability to key images or live video over the switcher during transitions. The switcher's graphic design makes it simple to learn and use while providing access to all the Toaster's breakthrough capabilities.

Additional Features:

- 2 video outputs (Program and Preview)
- Preview output lets you compose the next camera shot or frame buffer prior to performing the transition
- Linear keyer
- External GPI trigger
- 256 level adjustable luminance key
- Automatic or manual (T-bar) control of transitions
- Soft edge wipes
- Animated wipe patterns such as page tearing, spray paint, windshield wiper, heart, clock, iris, spiral and many more
- Organic transitions such as clouds, spilling paint, pouring water, smoke, fire, shattering glass.

Luminance Keyer

The Video Toaster's integrated luminance key technology gives you the ability to superimpose a weatherman over a map, live video or still graphics. Luminance keying also works in conjunction with many Toaster Digital Effects to make text or logos fly in over another video source. Text created in ToasterCG uses built-in automatic keying to deliver titles crisply rendered over any video source, even with transparent drop shadows. Toaster Luminance Key does all this and more:

Frame Grabber/Frame Store

The Toaster can grab and save a full frame (in 16.8 million colors) and has sophisticated motion removal algorithms to provide a rock-solid freeze frame. These frames may then be loaded into "ToasterPaint" or "LightWave 3D" for further manipulation. Up to 1000 frames may be saved on each frame store device (depending on available storage space). Stored frames can be loaded and displayed in the frame buffers in as short as 1/5 of a second from RAM or 3 seconds from hard drive. These frames can also be used as inputs to the switcher for transitions and digital effects.

ChromaFX Color Processor

ChromaFX is a sophisticated real-time color processor that gives you complete control of all aspects of the brightness, contrast and color of your video. It can alter video with color negatives, day for night, sepia tone, monochrome, solarization, posterization, color vignettes, and other totally unique effects such as Nuke, Chrome, Gold, Zebra, and more. ChromaFX also gives you the power to create your own custom color effects from subtle lighting changes or tints to blazing psychedelic effects that will wake up your audience.

Digital Video Effects

The Toaster has the processing power to manipulate live broadcast video in real time, and perform hundreds of network-quality digital video effects as easily as clicking the mouse and sliding the T-Bar. There are effects for weddings, birthdays, sales, music videos, public affair messages, etc. There are even sound effects. There are effects that are not possible even on the most expensive systems. Among the effects which are included with the Video Toaster are:

Page Peel	Tumble	Zoom	Cube Mapping
Fire	Smoke	Pour	Sphere Mapping
Push Off	Push On	Slats	Trajectories
Slide	Shatter	Puzzle	Analog Trails
Dissolve	Mirrors	Mosaic Tiles	Digital Trails
Transporter	Old Film	Countdown	Warp Effects

Character Generator

ToasterCG is the only desktop video system in the world that can create YIQ-encoded, 35ns (nanoseconds) high-resolution titles. ToasterCG makes adding text to your presentations simple. Among the many powerful tools included are:

- Giant library of more than 250 PostScript fonts
- Can size fonts from 10 lines to 400 lines tall
- 24-bit smooth color gradations
- Variable outline and shadows
- Variable-speed crawling and scrolling of text
- Easily adjust color, shadow type, outline style and font selection on a line-by-line, word-by-word, or even character-by-character basis

ToasterPaint

Everything you need to create or alter true-color images tailor-made for your presentations is included in an uncluttered friendly interface. ToasterPaint makes importing and modifying files from the CG and frame grabber easy. It also gives you the capability to merge images captured in the Toaster's high quality digital still store or retouch those images with incredible realism.

Dual Frame Buffers/Genlock

These are 24 bit (16.8 million colors) frame buffers with composite output that meets the most stringent requirements for broadcast video. Because there are two frame buffers, one can be loading while the other is shown on screen for seamless live presentations. Toaster effects can be done between live video and either bufter, as well as between the buffers themselves. You can also overlay graphics on incoming video or over either frame buffer.

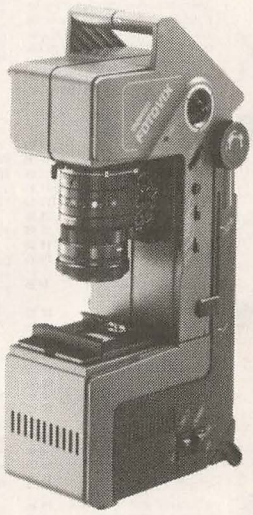
Lightwave 3D

The Ultimate 3D Rendering and Animation System for Broadcast Graphics

LightWave 3D offers all the high-end features you need to produce true network-quality graphics. Model, render, and animate videos in full broadcast resolution and 16.8 million colors. Everything from flying logos, scientific visualization and the most sophisticated effects seen on broadcast television are now on your desktop.

TAMRON FOTOVIX

FILM VIDEO PROCESSOR



Applications:

- Film can be stored by recording on videotape using a VCR.
- Film can be analyzed without having to be printed, thereby saving you money.
- Important elements of a picture can be carefully inspected.
- Replace overhead, opaque & slide projectors with enjoyable viewing on your TV.
- Schools, Corporations & law enforcement can use Fotovix as an audiovisual aid.
- Film retrieval system for hospitals, libraries, real estate brokers, etc.
- Designers and painters can use FOTOVIX to create images

FOTOVIX III-S

Features:

- 1/2" CCD with 400,000 pixels
- Manual 3X Power Zoom Lens
- S-Video out delivers over 400 lines resolution
- Automatic white balance
- Dynamic cropping and magnification of any part of the picture you want.
- Negative/positive conversion switch.
- Exclusively for 35mm slide or negative transfer.
- Color prints and live scenes can be reproduced on the TV screen using the FOTOVIX just like using a video camera
- Still pictures can be recorded by connecting the FOTOVIX to a VCR.
- All images can be recorded and filed on video, floppy or laser disc.
- Free rotation of vertical & horizontal images.
- Turn daylight scenes into sunsets.
- Minimum space required, fits neatly on a desk or adjacent to your video equipment.

FOTOVIX II-X

Features:

- 1/2" CCD 270,000 Pixels
- Auto 6:1 Motorized Zoom lens
- Automatic & manual override of iris & white balance
- Negative or positive film images can be reproduced instantly on the TV screen
- Dynamic cropping of a chosen area can be done by zooming up to six times
- Pictures can always be shown upright, thanks to the vertical horizontal rotation
- All size films 35mm. 120, 4x5 and 8x10 can be viewed & recorded.
- Auto Gain-up switch
- Negative positive conversion switch
- Can be used to capture existing slide & negatives on any computer system.
- Store 1,500 slides (at 5 sec. intervals) on a 2 hr. video tape.
- Color balance control – enhances each of the primary colors (red, green, blue) will help a weak negative or slide. Also great for special effects like turning a daylight scene into a sunset.
- Color saturation control – saturation level can be controlled for optimum intensity separate from the hue control. You can even create a B&W image from the original. Plus, by using in combination with color balance can create classic sepia tone images.

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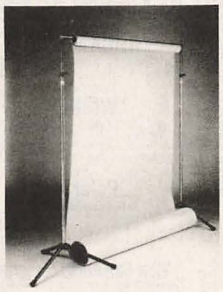

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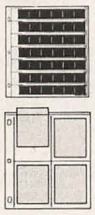

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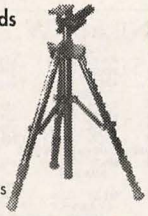

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- 126mm f2.8 fixed focus lens
- Die cast aluminum alloy
- 1/15, 1/25 and 1/250 of a second shutter speed

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- Super image circle 235mm
- Rugged dye-cast body
- Bright-line viewfinder with cross-hairs and reflected spirit-level

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- Gel filters cut to size can be placed behind the lens in the space provided between the body and lens
- 65mm = 86° coverage, 135mm = 45° coverage

612 PC body
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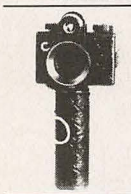

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- 360° x 56° angle of coverage
- 25mm f11 fixed focus wide angle lens
- Each 360° panorama is about 6 1/4" long - for 7 panorama on 36 exposure rolls
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- **RZ67,RB/SD** — **Purchase a RZ67 or RB67SD**, complete with lens and back – receive from mfg. a FREE Polaroid back or a FREE Quadra 72 Polaroid back
- **Mamiya 6MF** — **Purchase a Mamiya 6MF body** – receive $200 mfg. rebate
  Purchase a Mamiya 6MF, with any lens – receive $300 mfg. rebate

645

M645 Super 599.00
New M645 Pro 1290.00
SPECIAL! M645 Pro w/80/2.8, 120 Mag. & W.L. Finder Kit 1999.00
Waist Lever Finder Super/Pro 149.00
Prism Finder Super 295.00
Prism Finder Pro 449.00
AE Prism Super 599.00
AE Prism Pro 899.00
120 or 220 Back Super 195.00
120 or 220 Back Pro 395.00
35mm Back Super/Pro 295.00
35mm Back w/Panorama Adapter Sup/Pro 495.00
Polaroid Back Super/Pro 399.00
Power Drive 2 Super/Pro 495.00
Auto Bellows Super/Pro 1129.00
Infrared Remote Control Pro 469.00
L Grip Super (Spec. S, M or L) 185.00
Left Hand Grip Pro 195.00
Soft Case Super/Pro 69.00
Diopters ....Ea. 19.95

MAMIYA LENSES w/HOOD*

24 f4 ULD C	1899.00	35/3.5 C	929.00
*45 f/2.8 S	759.00	50/4 Shift	1259.00
*55/2.8	595.00	55/2.8 L.S.	1349.00
80/2.8 L.S.	1059.00	*80/1.9	579.00
*80/2.8	429.00	80/4 Macro	949.00
*110/2.8	669.00	*145/4.0 SFC	1099.00
150/3.5	549.00	150/3.5 L.S.	1295.00
150/2.8	1350.00	*210/4C	629.00
*300/5.6	1195.00	300/2.8 APO	10,989.00
*500/5.6	2159.00	55-110	1649.00
*105-210	1559.00	Mamiya 2X	659.00

Accessories for 645 & 1000S

Deluxe L Grip Holder 109.00
Accessory Shoe for Grip 37.95
Pistol Grip ....89.00 Power Drive 142.95
Diopters ....ea. 20.95

Accessories for 645, 645 Super/Pro

120 or 220 Insert 80.00
35mm Insert 149.00
2X Magnifier (spec. camera) 89.95
Revolving Camera Stage 489.00
Focusing Screens (spec. camera) ....ea. 44.00
Auto Ext. Tube 1 ....99.00
Auto Ext. Tube 2 or 3 ....124.95
Auto Macro Spacer 129.95
Mamiya Aluminum Case w/Insert 245.00

RB-67 SD

RB-67 SD Body 1329.00
120 or 220 Film Holder SD 499.00
6x4.5 120 or 220 Holder SD 549.00
Polaroid Back SD 419.00
220 Back RB 309.00
120-220 6x7 Power Drive Back RB 649.00

KL LENSES

65/4	1689.00	75/3.5	1679.00
90/3.5	1449.00	127/3.5	1299.00
140/4.5	1689.00	150/3.5	1339.00
180/4.5	1359.00	250/4.5	1739.00
75/4.5 Shift			2749.00

KL-APO LENSES

210/4.5	2999.00	250/4.5	3449.00
350/5.6	3849.00	500/6	5589.00
Ext Tube #1	399.00	Ext Tube #2	439.00

RB LENSES w/HOOD

37/4.5 w/case (no hood)			2420.00
50/4.5	1475.00	140/4.5	1429.00
150/4 S.F.	1459.00	250/4.5	1075.00
360/6.3	1759.00	500/8	3899.00
100-200/5.2 w/Support Bracket			3399.00
Auto Extension Tube #1			269.00
Auto Extension Tube #2			299.00

ACCESSORIES FOR RB, RB-SD & RZ-67

Prism Finder 2 RB/RZ 749.00
PD Prism Finder RB/RZ 1089.00
PD Magnifying Hood RB/RZ 449.00
Adjustable Diopter Magnifier 179.00
Mirror-Up Cable Release 62.00
Bellows Lens Hood G-2 ....175.00
Grip Holder ....74.95 Quick Shoe 69.00
Multi-Angle Grip 269.00
Pistol Grip Model 2 ....119.00
Flash Gun Bracket 65.00
Bellows Lens Hood G-3 ....469.00
Sunshield w/case 65.00 Gel. Filt. Holder 54.95
Screens ....Ea. 58.00 Diopters ....Ea. 21.00

RZ-67/RZ-67 PRO II

w/finder, screen, & strap

Body RZ-67	w/90 f3.5	w/110 f2.8	w/127 f3.5
1429.00	2678.00	2698.00	2728.00

RZ Pro II body 1699.00
6x7 120 or 220 Film Holder 499.00
6x7 120 or 220 Film Holder II 529.00
6x4.5 120 Film Holder 549.00
6x4.5 120 Film Holder II 529.00
*6x6 120/220 Holder 549.00
120 or 220 Film Insert ....ea. 319.00
Mamiya Polaroid Back 359.00
Mamiya Polaroid Back II 429.00
AE Magnifying Hood 769.00
PD Prism ....1089.00 AE Prism 1099.00
AE Prism Finder II 1079.00
Winder 2 ....499.00

RZ LENSES w/HOOD

37/4.5	2420.00	50/4.5	1475.00
65/4	1430.00	65/4 L.A.	1649.00
75/3.5 L	1619.00	75/4.5 Shift	2839.00
90/3.5	1249.00	127/3.5	1299.00
110/2.8	1269.00	140/4.5 MLA	1629.00
140/4.5	1129.00	150/3.5	1339.00
180/4.5N	1359.00	250/4.5	1739.00
360/6	1999.00	500/8	3999.00
100-200/5.2 w/Support Bracket			3399.00
AE Ext. Tube #1	389.00	AE Ext. Tube #2	429.00
1.4X Extender			795.00

APO-Sekor Z Lenses

210/4.5	2999.00	250/4.5	3449.00
350/5.6	3849.00	500/6	5589.00

Radio Transmitter & Receiver 99.00
G-Adapter ....99.00 L Grip 189.00
Soft case 129.00
3' Electronic Cable Release 75.00
13' Electronic Cable Release 95.00

Mamiya 6

New! Mamiya 6 MF 1599.00
6 Body ....1049.00 50/4 w/Hood 1499.00
75/3.5 ....1229.00 150/4.5 ....1669.00
35mm Panoramic Adapter F/6 MF 179.00
Close-Up Attachment 450.00
Mamiya Stroboframe Flash Bracket 62.95
Adapter for Above (Spec. Flash) ....Ea. 13.95

C330S

C330S with W.L. Finder & Screen 899.00
C330s w/80mm F2.8 ....1249.00
55/4.5 ....799.00 80/2.8 ....495.00
135/4.5 ....549.00 180/4.5 ....699.00
Prism Finder ....769.00 250/6.3 ....599.00
Paramender II 129.95 Diopters ea. 22.95
Grip Holder C330 ....74.95
Pistol Grip Model 2 ....119.00
330S Focusing Screens ....ea. 24.95
330F Focusing Screens ....ea. 44.95
Mamiya Pre-Cut Aluminum Case 249.95

UNIVERSAL PRESS

Press Lens w/Shutter & Lens Hood

50/6.3 w/Optical Finder w/o Hood 849.00
75/5.6 w/Optical Finder w/o Hood 530.00
100/2.8 ....489.00 127/4.7 ....409.00
100/3.5 ....299.00 150/5.6 ....399.00
250/5 ....1049.00 Spacer Set 159.95
Tetraphoto Adapter 390.00
Extension Ring Set 149.00
Focusing Screen Holder 89.00
Plate Holder Type A or J 59.00
Roll Film Holder K 185.00
Roll Film Holder 6x7, or 6x9 ....239.00
"M" Adapter 149.00

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CALL FOR SPECIALS ON BRONICA OUTFITS

SQ-Ai, SQ-AM

SQ-Ai w/120 Ai Back 1,779.00
SQ-Ai w/120 Ai Back, W.L. & 80/2.8 P.S. 2,827.00
W.L. Finder ....132.00 ME Prism 812.00
AE Prism ....976.00 Prism 513.00
High Eye Point Finder 625.00
SQ-Ai motor drive 668.00
SQ Screens ea. 49.95 Diopters ....ea. 33.95
40/4 PS ....1,492.00 50/3.5 PS 1,286.00
65/4 PS ....1,183.00 80/2.8 PS 916.00
110/4 PS ....1,286.00 135/4 PS 1,235.00
150/4.0 PS 1,286.00 180/4.5 PS 1,698.00
200/4.5 PS 1,441.00 250/5.6 PS 1,544.00
1.4X PS ....802.00 2X PS 823.00
120 or 220 Film Backs w/Insert 318.00
120 or 220 Ai Back 442.00
35mm Back w/Insert 442.00
35mm Back w/Insert Ai 545.00
Film Inserts 277.00
Polaroid Back ....421.00 Speed Grip 267.00
Pro Lens Hood ....399.00 Auto Bellows 1,544.00
Extension Tube S18 ....452.00
Ext. Tube S36 ....473.00

ETRSi

ETRSi w/120 Back Ei 1,169.00
ETRSi w/120 Ei 75/2.8 W.L. Finder 1,971.00
W.L. Finder ....113.00 Prism Finder 387.00
AE Prism ....875.00 Rotary Finder 511.00
High Eyepoint 514.00 Sports Finder 411.00
ETRS Screens ....47.95 Diopters ea. 29.95
120 or 220 Backs Ei w/Insert 318.00
35mm Back w/Insert 442.00
Film Inserts 226.00
Polaroid Back 359.00 Speed Grip E 236.00
40/4.0 PE ....1,204.00 50/2.8 PE 1080.00
60/2.8 PE ....1,101.00 75/2.8 PE 689.00
100/4 M PE 1,132.00 135/4 PE 1,101.00
150/3.5 ....689.00 150/3.5 PE 1,080.00
180/4.5 P.E. 1492.00 200/4.5 PE 1,188.00
250/5.6 PE 1,286.00 1.4x PE 751.00
2x E ....549.00 2x PE 771.00
Lens Hood ea. 34.00 Pro Lens Hood 380.00
TTL Flash Adapter 195.00
Flash Bracket 122.00
Soft Effect Filter Kit 99.00
Motor Drive ....399.00 Winder E 411.00
Auto Bellows ....1,389.00 Ext. Tube ea. 369.00

GS-1

GS-1 w/120 Back 1,827.00
GS-1 w/120 100/3.5 W.L. Finder 2,998.00
W.L. Finder ....142.00 Prism Finder 554.00
AE Prism Finder 1,028.00 AE Rotary Prism 1,079.00
GS-1 Screens ....69.00 Diopters ea. 33.00
50/4.5 ....1,544.00 65/4.0 ....1,389.00
100/3.5 ....1,029.00 110/4.0 Mac 1,544.00
150/4.0 ....1,389.00 200/4.5 ....1,441.00
250/5.6 ....1,544.00 Orig. Hoods 49.95
Bronica 1.4X or 2X Converter 874.00
120 or 220 Film Back w/Insert 442.00
Polaroid Back 462.00
Pro Lens Hood 418.00 Ext. tube ....ea. 482.00
Film Inserts ....267.00 Speed Grip G 308.00
G-1 Flash ....410.00 Bellows 1,594.00

Polaroid

600 SE Camera with 31/4x41/4 Back 339.95
75 5.6 with Viewfinder Attachment 509.00
127 4.7 ....315.00 150 5.6 ....377.95
Spare pack film Back 600SE 84.95
Propack Camera 84.95
Propack Kit with Flash 133.95
Halftone Kit for Propack 19.95

PASSPORT & I.D. CAMERAS

Miniportrait Cameras

*203-2 lens camera with back & built-in flash 584.95
***Rebate from Polaroid—Buy 203 & receive 3 Double Packs 669 film free.**
Polaroid 403 4-lens I.D. Camera 738.95
455-4 lens camera (4x5 film) 717.95
Polaroid 550 Back required 124.50
***Rebate from Polaroid—Buy 454 or 455 & receive 6 Packs 559 film free.**
Supplementary Lenses for 203, 403, 454, 455 specify camera 74.95
Spare Back for 203, 403 ....84.95
AC Adapter for 203, 403 ....89.95
242 Die Cutter 269.00

Rollei

We are full stocking dealer & authorized USA dealer

6002 Body 1249.00
6006, 6008 Body ....CALL
Zeiss Lenses for 6002, 6006, 6008 ....CALL
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$1500 GIFT PACKAGES

Purchase a Rollei 6008, 120/6x6 back with any 80mm Zeiss or Schneider standard lens and receive from Rollei:
- PKG. #1 A Free 45° or 90° Prism $1620 Value
- Or PKG. #2 A Free P66AF w/150mm lens $1509 Value
- Or PKG. #3 A Free Polaroid back, 5 packs Polaroid film and Heliopan Bay VI cir. Pola. Filter $1433 Value

Expires 11/30/93

B&H SPECIAL

6006 w/6x6 120 Back, 80/2.8, W.L. finder and Polaroid back 2,995.00

SL66X SL66SE Body ....CALL
Zeiss Lenses ....CALL

EXAKTA 66

B&H SPECIAL

66 Model II w/W.L. & 80/2.8 ....999.95

66 Body Model II w/W.L. Finder 799.95
Prism ....399.00 TTL Prism 899.00

60/3.5	1,579.00	80/2.8	776.00
150/4	1,580.00	250/5.6	1,849.00
2x	1,225.00	Pro Strap	44.95
75-150	4,049.00	140-280	4,150.00

NPC POLAROID BACKS

FREE! Fanny Pack with Purchase

MF-1 for Hasselblad 199.00
MF-3 for Mamiya RB-67 ....159.00
MF-4 for Mamiya RZ-67 ....159.00
MF-6 (SX-70) for RB-67 ....245.00
MF-5 for Bronica ETRS 135.00
Proback for Mamiya 6 ....949.95
MF-14 for Bronica SQ 155.00
MF-15 for Bronica GS-1 ....189.95
MF-16 for Fuji GX680 ....163.95
Proback for Pentax 6x7 ....729.00
Proback for Pentax 645 ....1349.00

Beattie-Intenscreens Plus

	Plain	Grid
Bronica ETR/S/Si	119.95	119.95
Bronica SQ/SQA/Ai	112.95	112.95
Bronica GS1	112.95	112.95
Fuji GX680	149.95	149.95
Fuji G617	134.95	—
Hasselblad C/EL	119.95	119.95
Hasselblad CM/ELM/X	137.95	137.95
Mamiya 645/1000S	119.95	119.95
Mamiya 645 Super	129.95	129.95
Mamiya C330F	109.95	109.95
Mamiya C330S	109.95	109.95
Mamiya RB67 w/Frame	139.95	139.95
Mamiya RB67 w/o Frame	99.95	99.95
Mamiya RZ	139.95	139.95
Pentax 645	109.95	109.95
Pentax 6x7	114.95	114.95
Rollei SL66/6006/6008	109.95	109.95
Rollei TLR	109.95	109.95
Sinar/Toyo 4x5	—	184.95
Sinar/Toyo 8x10	—	229.95

	Split Image	Grid w/Split
Hasselblad C/EL	119.95	119.95
Hasselblad CM/ELM/X	137.95	137.95

PENTAX 645

645 Body w/grip, screen, strap 1199.00
120 (15 Exp.) Film Holder 139.95
220 (30 Exp.) Film Holder 139.95
70mm film holder w/eye piece 649.95

SMCP-A LENSES w/case *w/o

35/3.5	639.95	45/2.8	539.95
55/2.8	499.95	75/2.8*	259.95
75/2.8 L.S.	569.95	120/4 Mac	569.95
135/4 L.S.	689.95	150/3.5	389.95
200/4.0	489.95	300/4	2,249.95
600/5.6 ED	4,249.00	80-160/4.5	1,099.95
1.4X	324.95	2X	364.95

Adapter for 6x7 lens to 645 ....99.95
Auto extension tube set 279.95
Auto Bellows 645 ....849.00
Helicoid extension tube 124.95
Reverse adapter set 99.95
58mm Close Up Lens S-33 ....69.95
58mm Close Up Lens S-56 ....69.95
Pentax 2X magnifier 64.95
Right Angle Finder 189.95
645 Quick Shoe Set 89.95
Cable Switch A 34.95
Remote Battery Pack 54.95
645 AF 400T Bracket 39.95
Focusing screens ea 39.95
Rubber Hood ....26.95 Carry Case 69.95
Metal Case ....299.95 58 Cir. Pola. 69.95
67 Cir. Pola. ....89.95 77 Cir. Pola. 129.95

PENTAX 6 x 7

6x7 Body Mirror Lock up 899.95
TTL Penta Prism Finder 349.95
Penta Prism Finder 179.95
Rigid magnifying hood 149.95
Folding Focusing Hood 84.95
2X Magnifier ....79.95 Diopters 14.95

6x7 LENSES w/CASE *w/o

35/4.5	929.95	45/4	679.95
55/4	689.95	75/4.5	479.95
75/4.5 Shift	1,399.00	*90/2.8	509.95
*105/2.4	439.95	120/3.5 soft	559.95
135/4 macro	509.95	165/2.8	569.95
165/4 LS	639.95	200/4	589.95
300/4	929.95	400/4 ED	4,399.95
500/5.6	1,999.95	600/4	3,149.95
800/4	5,599.00	1000/8	5,349.00
M *800/6.7ED w/1.4X conv.			8,999.00
Pentax 1.4X	459.95	2X	499.95

Right Angle Finder 189.95
Auto Bellows 1,099.00
Slide Copier 649.00
Ext. tube Inner 139.95
Helicoid extension tube 109.95
Hand Grip ....69.95 6x7 lens hood 44.95
Quick Focus Ring A or B ea. 19.95
Remote Battery Cord 29.95
Pentax 6x7 metal trunk case 269.95
Pentax 6x7 camera case 69.95
6x7 77mm Sky or UV (Bayonet) 34.95
6x7 Close Up 79.95

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77mm Bay Morning & Evening Filt. 29.95
82mm Bay Morning & Evening Filt. 59.95
100mm Bay Morning & Evening Filt. 59.95
100mm Gelatin Filter Frame 19.95
Hard Case for 75/4.5, 135/4, 165/4 ....19.95

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REBATE! Save $500 on the 500 Classic outfit
Purchase a 500 Classic outfit and receive instantly a Lens Shade 80, Ser. 60 UV-Sky, O.F. Handle, Tripod quick coupler and acute matte screen – **FREE!**

SAVE UP TO $4200
REBATE! Save up to $2600
Purchase a 205TCC complete with any TCC lens and TCC Magazine, and receive from mfg. a PM-5 Prism, matching lens shade, UV Sky, Extension Tube and TCC winder or additional A-12 TCC Magazine FREE!
Trade your 2000 FCW or 2003FCM body for a 205 TCC body and receive $1500 from mfg.
Trade your 2000FC of 2000FCM body for a 205 TCC body and receive $1000 from mfg.

NEW! TCC SYSTEM

205 TCC Body 6,688.00

TCC LENSES

50/2.8	3,564.00	80/2.8	1,751.00
110/2	3,520.00	150/2.8	3,080.00
250/4	3,300.00	350/4	7,436.00
A12 TCC	1,128.00	A24 TCC	1,165.00
A16 TCC	1,179.00	Winder	863.00

500 Classic Outfit Chrome or Black 2,395.00
503 Prox Outfit Black 2,950.00
500 CM Body 1,099.95
503 CX Body 1,495.00
503 CX w/80 F2.8CF & A12 ....3,468.00
503 CX Gold Aniv. Outfit As Above 4,795.00
553 ELX Body 2,258.00
553 ELX w/80 F2.8CF & A12 ....4,231.00
903 SWC w/Finder & Lens 4,187.00

$500.00 VALUE
Buy any CF 50, 60, 100, 120, 135, 150, 250, 350, 500, MM CF Lens, & Receive a ***Free*** exclusive lens accessory kit, from Hasselblad, consisting of: A pro lens shade, mounting ring, & 3 pc. pro soft filter kit.
Expires December 21, 1993

CF LENSES w/CASE *w/HOOD

30/3.5	4,649.00	*40/4	3,339.00
50/4 FLE	2,168.00	60/3.5	1,930.00
80/2.8	1,378.00	100/3.5	1,974.00
105/4.3 UV	12,058.00	120/4	2,214.00
135/5.6	1,967.00	150/4	2,211.00
180/4	2,433.00	250/5.6	2,491.00
250/5.6 Super Achromatic			4,028.00
*350/5.6	3,461.00	*500/8	4,548.00
*140-280/5.6CF Variogon			5,155.00
1.4X Mutar Shift Converter			2,698.00
2x Mutar Teleconverter			1,352.00
Vivitar 2x for Hass w/case			199.95

F LENS w/case

150/2.8 ....1,799.00

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A-12 Mag. ....595.00 A-16 ....658.00
A-24 Mag. ....658.00 70 Mag 949.00
Hass Polaroid Back 100 ....397.00

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Standard Focusing Hood 214.00
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RM-2 Reflex Viewfinder 90° 1,014.00
903 SWC Viewfinder 676.00

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Ext Tube 8 ....275.00 Ext Tube 16 ....257.00
Ext Tube 32 ....275.00 Ext Tube 56 ....314.00
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Hass. Auto Bellows 1,275.00
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Mounting Ring 60 45.00 70 ....82.00
Mounting Ring 93 ....107.00
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3" Gel Filt. Hld. 26.00 4" Gel Filt. Hld. 33.00
Polarizer for New Pro Shade 441.00
Flash Gun Bracket (ELM & ELX) 335.00
Flash Gun Bracket #45072 (CM) 319.00
"Over the Lens" adj. ext. arm 53.00
Pro Flash 4504 ....644 Macro Flash St. 1006
Macro Flash set; consists of Macro Flash plus Macro Flash Blacket 1,006.00
85344 Flash Adapter 44.00
85352 Bracket Adapter 64.00
Tripod Quick Coupler 95.00
Focusing Screen Adapter SWC #41050 ....242.00
Hass "Acute Matte" Screen 193.00
Acute-Matte w/Grid 230.00
Quick-Focus Handle 1/CF 40-80 ....39.95
Lynn "C" & "CF" Focus handle (spec.) 28.95
Lynn Unjammer ....29.00 SCA390 ....161.00
Hass. Battery for ELM & ELX 73.00
Diopters ....CALL
Replacement Eyepiece for Prism Specify 83.00
Eyepiece F/W.L. 34.00 For Prism 34.00
Contoured Strap 52.00 Wide Strap 29.00
Medium Format Photography by Wildi 32.95
Hass. Manual ....38.00 503 Case 29.95
507 Case ....55.00 522 Case 549.00
540 Case ....421.00 712 Case 626.00

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Series	60	70	93
UV, Sky, Color	97.00	113.00	140.00
Color Balance	97.00	113.00	140.00
Polarizer	211.00	327.00	308.00
Proxar (0.5, 1, 2)	141.00	—	—
Softar (1, 2, 3)	164.00	182.00	—

41530 Filter Adap. 60 to 67mm 42.00

PCP 80 Slide Projector 2,595.00
75/3.5 ....1014.00 150/3.5 ....473.00
250/4 ....1199.00 80 Tray 89.00

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Montagers & Bell-O-Shades

31-1320 Bell-O-Shade Stnd 95.00
31-1325 Bell-O-Shade Hass 109.95
31-1530 Double Slot Stnd 119.00
31-1535 Double Slot Hass 125.00
31-1330 TLR Montager Mamiya 82.00
31-1420 Fixed Montager Stnd 82.00
31-4500 View Shade 99.95

Adapter Rings f/Vignette or Bell-O-Shade

49mm, 52, 55, 58, 62, 67 ....12.95 EA.
72mm, 77mm ....19.95 EA.

Bracket-Plus System

17-1010 Bracket 3500 ....75.00
17-1510 Bracket 6450 ....75.00
17-2010 Bracket 2225 ....75.00

LINDAHL

Vignetting Filters & Filter Holders

43-1220 Comp. Vignette System Stnd 229.95
43-1225 Comp. Vignette System Hass 244.95
43-1230 Vignette Only Standard 184.95
43-1235 Vignette Only Hass 189.95
43-1240 Vig. only dbl. slot std 209.00
43-1245 Vig. only dbl. slot Hass 229.00
19-5000 Harrison Diff. Effect Set 265.00
23-6100 3" Super Soft Kit 199.95
23-7100 4" Super Soft Kit 199.95
23-6000 3" Soft Kit Set of 3 ....129.95
23-7000 4" Soft Kit Set of 3 ....129.95
19-5100 Black Dot Texture Set 449.95
43-1205 ND Vignette Set of 4 ....52.95
43-1250 Vignette Low Kit (10) 49.95
43-1270 Soft Edge Vignette Kit 62.95
43-1286-7-8 Creativity Kit (Spec.) 38.95
43-1260 Hi-Key Vignette Comp. Stnd. 72.95

Compendium II

44-1000 Compendium II 185.00
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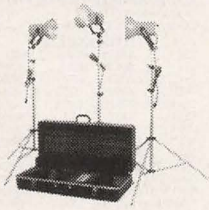

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2080 ..... CALL 4036 ..... CALL
2040 ..... CALL 4040 ..... CALL

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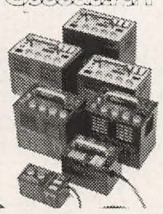
M812L-PS ..... *CALL M823C-PS ..... **CALL
M112L-PS ..... *CALL M123C-PS ..... **CALL
M52BT-PS ..... CALL M53DT-PS ..... CALL
*Pack, 2 Heads, 2 Umb., 2 Stands, Case
**2 Packs, 3 Heads, Case

Speedotron



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CLX-25 Flash head ..... CALL
All above are available in kits ..... CALL

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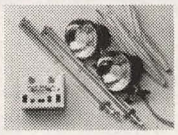

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2150F Bare Tube Head (220) 168.00
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61-440VR-3C Pro Kit 440 W.S 943.95
61-500VR-3C Pro Kit 500 W.S 903.25
61-600VR-3C Pro Kit 600 W.S 999.95
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MFH-2500 Head 575.00
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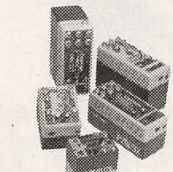

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P2000D • P2000PS • P2020 • P4000PS

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AE10-20 ..... 349.95 AE10-24 ..... 419.95
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AE21 ..... 259.95 AE-89W 449.95

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AA77-A ..... 1775.00 AA78-A 1979.00

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AA12-14 ..... 279.95 AA12-16 ..... 284.95
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32 MZ-3 ..... 149.95 40MZ-2 ..... 324.95
30BCT-4 ..... 89.95 32CT-3 ..... 119.95
32CT-4 ..... 159.95 32CT-7 ..... 186.95
36CT-3 ..... 224.95 45CL-1 ..... 194.95
45CL-3 ..... 237.95 45CL-4 ..... 288.95
45CT-5 ..... 369.95
Above Units with Ni-Cad add 45.00
5308 Ni-Cad for 45 SER 59.95
Charger F/45 & 402 ..... 19.95
60 CT-1 w/Dry-Fit Batt 429.95
60 CT-4 w/Dry-Fit Batt 543.95
60 CT Units with Ni-Cad add 18.50
5320 Dry-Fit for 60 SER 46.95
5322 Ni-Cad for 60 SER 99.95
Metz filter Kit (spec. flash) 22.95
Tele attachment (spec. flash) 63.95
Reflex Screen 39.95
Dedicated Module for AF's 79.95
Sensor for 45 specify 129.95
Full line of Metz acc. in stock

Lumedyne

COMPLETE OUTFITS

244N (200 W.S.) 427.95
244X Fast recycle 487.95
468X (400 W.S.) 614.95
468XE (800W.S.) 944.95

PACKS

065 (200 W.S.) 258.95 065 L 350.00
065X Fast recycle 318.95
067X (400 W.S.) 446.95 067L 477.95

FLASH HEADS 400 W.S. RATED

001 Straight Cord Head 95.95
002 Coiled Cord Head 107.95
003 Modeling Head 143.95
004 Coiled Modeling Head 155.95

QUARTZ HEADS 1200 W.S. RATED

001Q ..... 203.95 002Q 215.95
003Q ..... 251.95 004Q 263.95

BATTERIES

024 ..... 67.95 024C 79.95
025 ..... 127.95 025C 139.95
026 ..... 167.95 026C 199.95

FAST CYCLERS

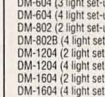
L53Q ..... 124.95 L53R 149.95
L53X ..... 189.95 L53Y 209.95

BOOSTERS & MODULES

071 200 W.S. Booster 134.95
072 200 W.S. Booster w/Outlet 155.95
073 400 W.S. Booster 229.95
074 400 W.S. Booster w/Outlet 314.95
054 Hi Speed Module 127.95

CHARGERS & AC MODULES

014 Single Trickle Charger 13.95
011 Multi Trickle 59.95
017 Quick Charger 38.95
017W Worldwide Charger 89.95
018 Ultra Quick Charger 79.95
058X AC Power Mini Module 99.95
058M AC Power Module Model Heads 138.95
058H AC Fast Power Supply 138.95
058L Model Lamp Adapter f/058H 97.95



ASCOR 1600 II ACCS.
Rechargeable Battery 59.95

COMET

We are authorized U.S.A. dealers

BATTERY POWERED PMT-1200

PMT-1200 Power Supply ..... CALL
PMT-12 Flash head ..... CALL
NB-2413 ..... CALL NC-24 ..... CALL
PMT 1200 Outfit Bi Voltage ..... CALL

norman

We are a full stock authorized dealer

OUTFITS • 200C, 400B ..... CALL
HEADS LH2 • LH52 • LH4A ..... CALL

ALL PHOTO COMES WITH A 14-DAY SATISFACTION MONEY BACK GUARANTEE

STANDS, SUPPORTS, LIGHTING CONTROLS & ACCESSORIES

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On Camera XTC (Specify Flash) 18.95
12x16' Extra Small (Requires Hardware .. 42.95
NEW! 293 16.5x22" Small 63.95
(293) 24x32 M ..... 85.50 (293)36x48" L .. 139.95
(293) 54x72" Extra Large 234.99

MULTIDOME

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NEW! HV-29x35" "S" 101.95
15x55" "M" ..... 157.95 21x85" Large .. 206.25

BRITEDOME

30" ..... 82.50 45" 119.95

LITE PANEL

Frame Only 39"x39"			27.95
39"x72"	39.95	77"x77"	67.95
Fabric	39x39	39x72	77x77
Black	15.95	20.95	34.95
Translucent	15.95	20.95	34.95
White	17.95	21.95	37.95
White Black	23.95	33.95	56.95
White Silver	32.95	40.95	66.95
White Gold	32.95	40.95	66.95
T-Clamp			19.94
Legs			24.95
Carry Bag			34.95

UMBRELLA

	30"	45"	60"
Hot Silver	29.99	52.50	—
White Satin	11.99	17.25	—
Adj. Reflex	26.99	41.25	—
Convertible	22.50	33.75	41.25

LITEDISC

	12"	22"	32"	42"	52"
White/Trans	15	23	34	49	70
White/Gold	15	27	45	57	75
White/Silver	15	27	45	57	75
Silver/Black	15	26	44	—	—

Heavy Duty Litedisc Holder 44.95
41x74 White/Gold Oval Disc 94.95
41x74 White/Silver Oval Disc 94.95
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CHIMERA

SUPER PRO BANK (spec. fabric)

16'x22" (XS) ..... 114.75 24'x32" (S) ... 165.75
36'x48" (M) ..... 255.00 54"72" (L) 403.75
9'x36" (S) ..... 169.95 14'x56" (M) .. 259.95
21'x84" (L) 419.95

PRO BANK

16'x22" (XS) ..... 85.00 24'x32" (S) ... 127.50
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PRO II BANK

16'x22" (XS) ..... 57.00 24'x32" (S) ... 102.00
36'x48" (M) ..... 167.00 54'x72" (L) ... 282.00
9'x36" (S) ..... 114.95 14'x56" (M) .. 164.95
21'x84" (L) 184.95

ADAPTERS FOR ABOVE BANKS

Feet Strap Set 23.95
Speed Ring ..... CALL

MINI MAXI BANKS	Silver	White
MiniBank 12"x16"	59.00	56.00
MaxiBank 16"x22"	80.00	68.00
MiniBank Convertable 12"x16"	53.95	—
MaxiBank Convvertable 16"x22"	93.00	—

Most Speed Ring (spec flash) ..... CALL

PHOTOGENIC ECLIPSE

45" Shoot Through 19.00
32" with Black Cover 19.95
45" with Black Cover 24.95
45" with Blue Cover 55.00
45" with Gold Cover 55.00
45" with Silver Cover 55.00
45" w/Gold-Silver Cover 55.00

westcott

NEW! ED Pierce Signature Umbrella 159.95

Halo Round or Sq. (Specify)

32" ..... 72.99 45" 84.95
54" ..... 147.95 NEW! Halo Mono 109.95

Halo Pro Plus

45" Round or square (spec.) 96.95

Halo Keylite (round or Sq.)

32" ..... 75.95 45" 87.95

Flat Reflector Screens 36"

Silver White ..... 33.95 Gold White 33.95

COLLAPSIBLE ILLUMINATOR BACKGROUNDS

60"x72" Standard (10 Colors) 124.95
60"x72" Specialized (4 Colors) 159.95
Background Support Stand 54.95

SHEET BACKGROUNDS

10X10' ..... 99.95 10X20' 164.50

APOLLO

Mini Apolio ..... 49.00 Micro 50.50
24" ..... 80.95 28" 85.95
24" Rec ..... 90.95 28" Rec 102.50
50" ..... 226.95 50" Rec. 239.95
24" or 28" Louvers 144.95
Mono 28" ..... 99.50 28" Recessed 111.50

Monte's Illuminator

with arm (specify color)

20" ..... 69.90 30" ..... 84.90 42" 94.90
30"x40" ..... 109.90 48"x72" 139.90

without arm (specify color)

20" ..... 24.95 30" ..... 39.95 42" 49.95
30"x40" ..... 64.95 48"x72" 94.95

UMBRELLAS

	32"	43"	45"
White Satin	18.50	26.95	21.00
Silver w/Black Backing	18.50	26.95	21.00
White w/Removable Black Backing	–	–	34.95
Silver-White Zebra	–	–	49.95
Gold-White Zebra	–	–	49.95
Light Tent 54" x 40"			65.00
Light Tent 48" x 60"			117.00
Tri Flector			244.95

Monte & Associates

ALM Pneumatic Posing Stool 129.95

photek

40" 39.95
54" 47.95
14/39 Compact 39.95
NEW! Softliter 40" 47.95
NEW! Softliter 54" 59.95

"BACKGROUND IN A BAG"
(Brown, Black, Grey, Red, Blue, White, Pastel Blue, Green)

6x7 ..... 109.95 8x12 ..... 159.95
Background Support System w/case ... 139.00
Crossbar Set 29.95

LIGHTFORM
LIGHT WEIGHT PANEL SYSTEMS

P6 – 30x30"
P15 – 42x42"
P22 – 42x78"
P32 – 42x110"
P42 – 78x78"

LIGHTFORM OUTFITS
(Consists of frame & fabric)

	P6	P15	P22	P32	P42
Black or Trans.	37	45	49	67	78
White	41	48	59	76	92
Silver or Gold	49	55	75	107	118
Black/White	41	49	57	83	103

FRAMES

P6	P15	P22	P32	P42
29	34	35	49	49

FABRICS

	P6	P15	P22	P32	P42
Black or Trans.	9	12	19	26	34
White	13	18	27	36	46
Silver or Gold	22	27	40	58	83
Black/White	13	20	31	39	55
White Wind	–	29	49	65	79
Black Wind	–	22	37	46	56
Trans. Wind	–	22	37	46	56

LIGHTFORM ACCESSORIES

6160 EC-1: Clamp 18.95
6161 P22-L: Legs (sets of 2) 35.95
6162 DC-6: Double Clips (set of 6) 13.95
6165 TC-6: T Clip (set of 6) 13.95
6166 TS: Turf Spike (2) 9.50
6167 TB2: Travel Bag (med) 44.95
6168 TB3: Travel Bag (large) 55.95
6172 UC: Universal Clamp 33.95
6174 12"x12" Mirror 31.95
6170 Crossbar 17.95

SAVAGE PAPER PRODUCTS

NEW! Port-A-Stand 99.95
Polevault ..... 82.95 Multi 3 Polevault ... 213.95
Savage 53" x 12 yards Paper 15.50
Savage 107" x 12 yds. w/core 30.95
Velvetine 52" x 20 Ft. 30.95
NEW! Translum 54"x18' 21.95
A Spring Clamp 2" Jaw 4.25

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(All Cinegel & Roscoelux Colors In Stock)
GEL SAMPLER FREE

Roscolux/Cinegel 20"x24" ..... ea. 5.25
Buy 6 or more ..... ea. 4.75
Diffusion Gels 20"x24" ..... ea. 5.95
Buy 6 or more ..... ea. 5.50
Jungle "Safari" Filter Kit 29.50
Diffusion Filter Kit 29.50
Creative Color Kit 29.50
Cinegel Sampler Kit 29.50
Tungsten Correction Kit 29.50
Roscopak D.F.G.W ..... ea. 16.95
Cinefoil (Black or White) ..... ea. 24.95
1000 Fog Machine 389.95
1500 Fog Machine w/remote 689.95
Omega XT Fog Machine 819.95
4500 Fog Machine 1479.95
Diffusion Fog Spray 9.95

Slaves

wein

Peanut ..... 13.95 L8 A.C. 17.99
HS Hot Shoe ..... 25.25 XL (500') 50.50
XL-8 ..... 34.95 HS-XL (500') .. 62.99
SSL (2000') ..... 62.99 SF-200 Micro .. 62.99
SST ..... 94.95 SSR Cordless .. 141.75
New SSR Jr 110.50
New PS 500 1 Channel Protected 189.00
PS-500-4 Channel Protected 299.25
PS-500-2W Channel Protected 299.95
For "E" Series Slaves Add 15.00
Quantum Radio Slave 4 ..... CALL
Quantum Master Slave 55.00
Normark Tiger Eye 49.95
Cullman SL28 Slave Flash 39.95

ULTIMATE SUPPORT SYSTEMS

BG-12PT 249.95
UB-08PT 204.95
UB-12PT 254.95
For Black Kits ..... add 29.00

Pic Prof.
Heavy Duty Black Stands

9 ft. ..... 64.95 11 ft. 89.95
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13 ft. Air Cushioned 128.95

SP PRO STANDS

6'3 Section Black 22.95
90" 3 Section w/Center Brace (LS) 34.95
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8' 4 Section Pneumatic 56.95
Background Stand 99.95
Backlight Stand 27.95
Boom Arm w/Clamp & Weight 59.50

BRITEK STANDS

4145 Portable Background Stand 99.95
4010 Backlight Stand w/ Extension 24.95
4014 307 7ft. 3sec. Lightstand 29.95

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STUDIO STANDS
Senior II Series

6MS II ..... 683.00 8 MS II 711.00
10 MS II ..... 741.00 12 MS II 770.00
6 MS 360 ..... 748.00 8 MS 360 ..... 777.00
10 MS 360 ..... 802.00 12 MS 360 ..... 832.00

HAND PAINTED BACKGROUNDS

CANVAS

Renaissance—Creamy Tan Ctr. Brn. Border
Wellington—Blue Grey Ctr. w/Blue Black Bdr.
Essence—Pastel Mauves. Shades of Grey Wht
Med. Grey—Overall Texture without Border

5'Wx7'H ..... 119.95 6'Wx8'H 154.95
7'Wx8'H ..... 184.95 8'Wx9'H 234.95
42"x42" (Blue only) 49.95

MUSLIN

Scandia—Combines Cool Blues Light Greys
Tuscany—Warm Tans, Browns w/Grey Accents
Allegro—A Multitude Light Shades of Grey
Roma—Pleasant Texture w/Medium Grey Tones

10'wx10'H ..... 149.95 10'wx20'H 239.95

bogen

STANDS	CHROME	BLACK
3095 Back-Light Stand	—	19.95
3104 Adjustable Pole 3095	19.95	22.95
2896 Flexiarm for super clamp	—	14.95
3089 6' Bantam Stand	36.73	39.25
3353 7½ w retractable legs	39.90	47.90
3097 7½' light weight pro	39.87	44.94
3071 7½' Steel cine w/cast	119.07	—
3086 8' Stand	43.04	44.94
3377 8' Quick Lock Compact	—	49.95
3383 Stand Bag 34"		74.95
3070 8' Wind-up w/casters	325.00	—
3351 8' air Damped	53.83	55.95
3073 10½' Steel cine	110.20	—
3072 12' tall steel cine	111.47	—
3075 12' Wind-up Stand	468.67	—
3078 13' Stand	72.20	79.95
3082 13' Stand w/casters	91.83	98.14
3352 13' AC., w/casters	108.93	111.95
3384 Stand Bag 40"		94.95
3079 16' Super Stand	173.53	191.27
3076 17' 6-section stand	89.07	—
3109 Extension	28.95	32.95
BOOMS	**CHROME**	**BLACK**
2945 Mini Boom Kit	44.00	—
3077 Wall Boom Arm	85.50	—
3085 Boom Assem. 3 pc.	74.70	81.95
3087 Heavy Duty w/3071	210.00	—
3090 Super Boom w/3071	342.00	349.95
3394 Super Boom w/3070	538.33	—
3395 Super Boom w/3075	716.00	—
2950 Auto Pole Set	108.95	118.95
3381 8 lb. Water Bag		19.95
3382 16 lb. Water Bag		26.95
Casters 3088 ..... 28.95 9545		36.95

BOGEN STUDIO CAMERA STANDS

0720 CS-1 ..... 279.95 0815 Mini 499.95
0836 ..... 1149.00 0841 ..... 1475.00

PRO STUDIO RAIL SYSTEM

0900 Studio Rail System A 1,099.00
0901 Studio Rail System B 1,299.00
0902 Studio Rail System C 1,399.00

AVENGER SERIES BY BOGEN

A205 40" Double Riser (339564) 99.95
A215 A205 w/Sliding Leg (339565) 109.95
A225 A205 w/Turtle Base (339758) 109.95
A235 30" Double Riser (339561) 99.95
A245 A235 w/Sliding Leg (339562) 109.95
A255 20" Double Riser (339574) 94.95
A300 High Overhead Roller Stand 269.95
A302 High Overhead Stand 214.95
A310 Med. Overhead Roller Stand 244.95
A312 Med. Overhead Stand 189.95
A320 High Overhead Stand-Wide Base 229.95
A400 ALU-Baby Stand w/Lazy leg 109.95
A410 High ALU-Baby Stand w/Lazy leg 124.95
A420 Baby Roller Stand 144.95
A430 High Baby Roller Stand 164.95
A500 High Junior Roller Stand 249.95
A510 Junior Roller Stand 224.95
A605B Avenger backlite Stand 34.95
D100 Double grip head w/ 3/8" Pin 27.95
D200 2 1/2" Grip head 24.95
D200B 2 1/2" Grip head Black 23.25
D210 2 1/2" Grip head-Snap-in 27.95
D300 Articulating arm w/spring clamp 67.95
D301 Articulating arm w/Snap-in 59.95
D400 4 1/2" Grip head w/Junior Pin 55.95
D500 20" Extension arm 26.95
D520 40" Extension arm 32.95
D600 Mini Avenger boom 89.95
F100 Junior offset arm 44.95
F200 Junior adjustable side arm 64.95
F300 Junior Wall Plate 19.95
F400 Junior triple header 89.00
F600 Baby offset arm 23.95
F700 Baby adjustable side arm 62.95

FOR ALL STANDS AND ACCESSORIES PLEASE CALL

plume

Express 75 (22"x30"x10"D) 174.95
Express 100 (30"x40"x14"D) 229.95
Express 140 (40"x53"x21"D) 269.95
Wafer 75 (22"x30"x10"D) 229.95
Wafer 100 (30"x40"x14"D) 309.95
Wafer 140 (40"x53"x21"D) 374.95
Wafer 200 (53"x76"x24"D) 549.95
Hexoval 100 (27"x39"x12"D) 299.95
Hexoval 140 (38"x52"x15"D) 349.95
Hexoval 180 (55"x72"x21"D) 529.95
WF Strip 100 (15"x40"x15"D) 332.95
WF Strip 140 (20"x52"x21"D) 419.95
WF Strip 200 (27"x76"x25"D) 639.95
Broncolor Impact Speed Ring 99.95
Broncolor Pulso Speed Ring 114.95
Norman 200 400 Speed Ring 99.95
Profoto — Speed Ring 114.95
Sunpak Monolite Speed Ring 79.95
All Other Speed Ring 69.95

Flexfill
Collapsible Reflectors

	20"	38"	48"	60"
White	37.95	64.95	82.95	106.95
Silver/White	37.95	63.95	83.95	107.95
Gold/White	37.95	63.95	83.95	107.95
Translucent	37.95	64.95	84.95	107.95
Black Net (Single)	38.00	64.95	83.95	107.95
Silver/Black	37.95	63.95	83.95	107.95
Black Absorb	–	68.95	88.95	115.50
Silk	36.95	63.95	83.95	107.95

Adjustable Holder 43.95
Wraparound 82.95
28x58" Panels (Spec. Color) 79.95

PARAMOUNT Sync Cords

26C, 86C, V4C, SP ... 5 Coiled 12.95
2-16C, 816C, V16C ... 16' Coiled 21.95
215S, 815S ... 15' Straight 13.95

STUDIO LAMPS

BRL	14.95	DYH	17.95	DYS	14.95
EHC	29.95	EHF	35.00	EHT	19.95
EKB	19.95	EKD	28.95	EMD	23.00
ESP	16.50	ESS	17.50	ETB	24.50
ETC	17.95	ETF	26.95	ETG	17.95
FBX	22.00	FBY	34.95	FCM	16.50
FDN	17.50	FEL	28.95	FHM	17.95

PRO EQUIPMENT CASES

TENBA AIR CASES

Multi • Medium Format ..... CALL
Head 2 • Head 3 • Head 4 ..... CALL
View 4 x 5 • View 8 x 10 ..... CALL
Dynalite • Norman • Broncolor ..... CALL
System 1 ..... CALL

LIGHTWARE

Portfolios • Pod Pack
Head Pouches • Trunk Case
Cargo 24 • Cargo 32 • Cargo 42
Cargo 52 • Cargo Flip Lid 8
Soft Side Speedtron • Norman
Multiformat 1623 • MF 1420 • MF 1217
Multiformat 912 • MF 1015
Small Format Attache
View Camera Case
New Multi Choice **CALL**

AC SLAVES AND AC STROBES

SP STUDIO SYSTEMS

Starter Kit

CONSISTS OF:
1-SP920MDL STROBE 1-SP100 STROBE
1-SPBRACK - SWIVEL BRACKET
1-SPHOLD - AC SOCKET
1-SPCLAMP - AC SOCKET CLAMP
1-RSTAND LIGHTSTAND -72"
1-36" UMBRELLA **184.95**

Home Studio Kit

CONSISTS OF:
2 pcs SP100 — 2 pcs SPHOLD
1 pc SP72 — 2 pcs SPBRACK
1 pc SPBARN100 — 1 pc SPCLAMP
1 pc SPSOFT
1 pc 36" UMBRELLA
2 pc PMLS 90" LIGHTSTAND
1 pc CORPLAS CASE W/HANDLE **314.95**

Commercial Kit

CONSISTS OF:
2 pcs SP150 STROBE 1 pc SP100 STROBE
1 pc Barn Door 1 pc 42" Umbrella
1 pc SNOOT ATTACHMENT (SP 100)
2 pcs SWIVEL BRACKET
1 pc AC SOCKET W/CLAMP
2 pcs PMLS 90" LIGHTSTAND
1 pc CORPLAS CASE W/HANDLE **489.95**

Home Portrait Kit

CONSISTS OF:
2 pcs SP920 MDL STROBE
1 pc SP100 STROBE
1 pc SNOOT ATTACHMENT
1 pc BARN DOOR
2 pcs 36" UMBRELLA 2 pcs AC SOCKET
1 pc AC SOCKET W/CLAMP
2 pcs SWIVEL BRACKET
2 pcs PMLS 90" LIGHTSTAND
1 pc CORPLAS CASE W/HANDLE **399.95**

Location Kit

CONSISTS OF:
2-SP150 STROBE 2-SP147VP STROBE
2-SPBRACK - SWIVEL BRACKET
2-SPCLAMP - AC SOCKET CLAMP
2-PMLS LIGHTSTAND - 90"
1-SPBARN150 1-42" UMBRELLA
1-CORPLAS CASE **589.95**

AC SLAVES & ACCESSORIES

100 AC Strobe 49.95
920 MDLVP AC Strobe 89.95
147 VP Super Strobe w/Varipower 84.95
72 AC Strobe 24.95
72 PC AC Strobe 29.95
Bare Bulb 2 AC Strobe 39.95
150 4 Tube Flash w/Model Lite 109.95
SPECIAL! Buy 2 150/4 for ..... ea. 99.95
250 4 Tube Flash w/Model Lite 174.95
Barn Door F/150 ..... 29.50 B.D. F/100 ..... 19.95
Soft Box F/150 ..... 69.95
Snoot F/920 MDLVP 19.50
10x10" Soft Box F/AC Slaves 39.95

DC SLAVES

Mini Slave Strobe w/Suction Cup 22.95
Midi Slave 29.95
Wide Angle Strobe Mini Slave 24.95

Britek

Basic Portrait 2 Light Outfit 109.95
Includes: 1-AS201 w/PC Cord, 1-AS66 1-Barndoors AS66, Snoot & Honeycomb AS66 1-3217 Clamp Lightholder, 1-4143 Multi Clamp Umbrella Holder, 1-43" Silver Umbrella

AC SLAVE FLASHES & ACCESSORIES

Features • 20 w/s (GN 66 w/ASA 100)
• Built-in Slave • Built-in Diffuser

AS-66 20 w/s (GN66) 19.95
DS-55 DC Slave 24.95
Snoot & Honeycomb f/Above Units 6.95
Barndoor f/Above Units 6.95
AS-201 20 w/s (GN66) w/Synch Cord 24.95
AS-201B Bare Bulb(GN22) 24.95
AS-25 40 w/s. (GN-83) 34.95
AS-36 100 W.S. (GN 110) 49.95
AS-20 20W/S (CN66) 22.95

(87mm) ACCESSORIES:

3340 Master Bank ..... 39.95 3334 Barndoor 16.95
3328 Color Filter Set ..... 9.95 3335 Softbox 1'x1' 32.50
3332 Snoot ..... 12.95 3336 Softbox 2'x2' 44.95
3333 Honeycomb f/Snoot 9.95
3348 Mini AC/DC Power Supply 59.95
3338 AC/DC Rechargeable Power Supply. 79.95

AS-30M AC SLAVE FLASH

FEATURES: Screws into Standard Household Socket. 100 WS-83 GN (100 ASA) w/50 Watt Modeling Light
Includes: Synch Cord. Light Holder & Umbrella Swivel Holder **74.95**
3266 Snoot F AS-30m 16.95
Barndoors f/AS-30 M 17.95

300 W.S. Starter Kit 299.95

200 W.S. Beginners Outfit 179.95
Includes: 1-AS30M w/Modeling Light, Light Holder & Swivel Umbrella Bracket, 1-AS36 AC Slave, 1-3217 Clamp Light Holder, 1-71/2ft. Light Stand, 1-43" Silver Umbrella

LIGHT HOLDERS

4117 Medium Lite Tite & Swivel Holder ..17.95
E-27 RS Light Holder 12.95
3223 Multi-Light Holder 24.95
3218 Twin Light Holder 24.95
3222 Triple L.H. 29.95

Morris

AC Slave Specialist Studio Flash
• 150W (GN110) • Built in Slave **147.95**
60 W. Modeling Lamp 8.95
U Bracket 24.95
Large 48" Silver Umbrella 31.95

AC SLAVE

AC Slave II (GN66) 26.95
Master AC Slave w/PC Cord 34.95
3-Way AC Slave 27.95
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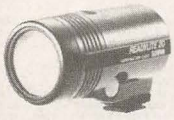

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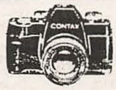

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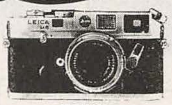

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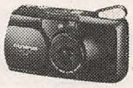

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28-105	329.95	70-200	239.95
100-300	339.95	250-600	6749.95

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70-210/2.8-4.0 Series 1 w/case ... 189.95
70-300/4.2-5.8 Compact ... 149.95
100-500/5.6-8.0 Series 1 ... 425.00
Macro Focus 2x Converter w/case ... 81.95
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Auto. Ext. Tube Set w/case ... 79.95

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180/2.5 LD	699.00	—	—	—	—
300/2.8 LD w/1.4x Conv.	1,699.95	—	—	—	—
NEW 300/2.8 LD w/out Conv.	2,077.00	2,519.00	—	2,519.00	2,519.00
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500/8	329.00	—	—	—	—
28-70/3.5-4.5	144.00	139.00	—	139.00	—
28-200/3.8-5.6	289.00	289.00	289.00	289.00	—
35-105/2.8 ASL	548.00	685.00	TBA	685.00	—
35-135/3.5-4.5 Macro	269.00	—	—	—	—
60-300/3.8-5.4 Macro w/Hood	314.00	—	—	—	—
70-210/4-5.6 (3")	144.00	139.00	—	139.00	—
70-210/3.5 Macro	309.00	—	—	—	—
70-210/2.8 LD	—	864.00	TBA	864.00	—
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Tamron Close Up Lens for 28-200 ... 19.95
Tokina 28-80/3.5-4.5 for NI.AF ... 94.95

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400/5.6 SD	239.95	—	—	—	—
400/5.6 ATX-APO	—	379.00	449.00	379.00	379.00
500/8 w/Hood & Filters	219.95	—	—	—	—
20-35/3.5-4.5	—	249.95	349.95	249.95	249.95
24-40/2.8 ATX	229.95	—	—	—	—
24-70/3.5-4.8 SZX	194.95	—	—	—	—
28-70/3.5-4.5 SZX Macro	99.95	—	—	—	—
28-70/2.8-4.5 SD	—	109.95	179.95	109.95	—
28-70/2.8 ATX	—	284.95	359.95	284.95	284.95
28-105/3.5-4.5 SZX	194.95	—	—	—	—
28-200/3.5-5.3 SZX Macro	179.95	—	—	—	—
28-200/3.5-5.6	—	234.95	—	234.95	—
35-70/3.5-4.6 SZX	99.95	—	—	—	—
60-300/4-5.6 SZX Macro	179.90	209.90	—	209.90	—
70-210/4-5.6 (3.4") SZX Macro	104.95	109.95	179.95	109.95	—
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21-35/3.5	334.00	334.00	334.00	334.00	—
24-50/4-5.6	156.00	156.00	189.00	156.00	156.00
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28-70/3.5-4.5 Power Zoom	—	145.00	—	—	145.00
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New! 35-135/4.0-5.6 UC	148.00	148.00	158.00	148.00	148.00
70-210/4-5.6 "UC"	99.00	103.00	146.00	103.00	103.00
70-210/4-5.6 Power Zoom	—	163.00	—	—	163.00
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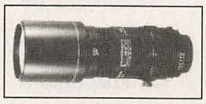

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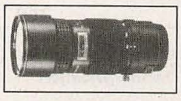

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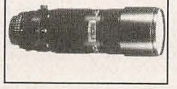

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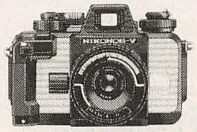

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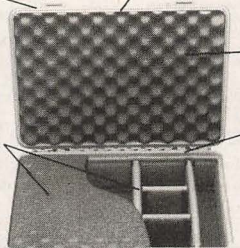

ALL SEA KING CASES EXCEPT THE SK822 AND SK827 MEET AIRLINE CARRY-ON GUIDELINES

LIMITED LIFETIME WARRANTY — MADE IN THE U.S.A.

SK518	17 3/4" L X 12 3/4" W X 5 1/2" D	89.95
SK613	13 3/8" L X 8 7/8" W X 5 5/8" D	64.95
SK716	16 7/8" L X 10" W X 6 1/2" D	82.95
SK718	17 3/4" L X 12 3/4" W X 6 3/4" D	95.95
SK821	20 7/8" L X 12 7/8" W X 8 3/8" D	124.95
SK822	21 7/8" L X 18IM W X 8 3/8" D	149.95
SK827	26 7/8" L X 18" W X 8 3/8" D	189.50

All prices quoted are for Foam Interior only.
Please call for prices on Divider Interior cases.

Portable Lightboxes

PLB 17.95

The **TUNDRA**® **PLB** 4"X5" Lightbox and **DPLB** 5000°K 8"X10" Color Corrected Lightbox are compact and portable units that will operate on batteries or an optional AC adapter (not included.)

The DPLB is also available as a **LBK** complete kit with carrying case and AC adapter included.

LBK 79.95

DPLB 39.95

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BENBO

Monopod 61"	60.00	Monopod 68"	64.95
Trekker Monopod 60-1/2"			49.95
#1 62"	188.99	#2 97"	211.50
#3 26"	148.50	#4 45"	201.99
#5 99"	349.95	Trekker 64"	144.99
Trekker Ball Head			69.50
NEW Universal Tripod Head	94.50	Standard BallHead	59.99
		Super BallHead	129.50

CULLMAN/TITAN

1747	59.00	741	28.00
2102	43.95	2104	34.95
Touring Set			99.95
Magic 2			109.95
Titan Professional			CALL

Tiltall Jr. LE 02 w/head . . 69.50

Tiltall with Panhead	139.95
Tiltall Panhead only	49.95
Tiltall Tripod Case	19.95
Leitz Ball & Socket Head	114.95
Leitz Table Tripod	59.95

MAJESTIC Pro Tripod

CLASSIC HEADS

1901	185.00	1903	185.00
1905	185.00	1907	185.00

INTERNATIONAL SERIES TRIPODS

2501	255.00	4401 or 4801	425.00
2501XL	275.00	4401XL or 4801XL	469.00

INTERNATIONAL SERIES HEADS

1000E	189.00	707E	169.00

BALL HEADS

Studioball

SB QR Quick Release Model	319.95
SB 14 Fixed Panorama ¼"	289.95
SB 38 Fixed Panorama ⅜"	289.95
Plates For Quick Release	54.95

FOBA SUPER BALL

Ballo Standard With ⅜" or ¼" Thread	359.00
Balla Quick Release Model	379.00
Plates for Quick Release	58.00

ARCA MONO - BALL

New B-1(Spec. ⅜" or ¼")	309.95
B-1 Monoball w/Quick Release	328.95
B-2 Monoball w/Quick Release	644.95
Plates for Monoball Q.R. (spec.)	54.95

MISC. BALL HEADS

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Bilora 1050 Large	99.95
Leitz Ball & Socket Head	114.95
N.P.C. Pro Ball Head	209.95
N.P.C. Pro Ball Head w/Q.R. & Plates	269.95
Sachtler w/Quick Release	294.95

*$25 TRADE IN CREDIT FROM MFG. ON YOUR OLD TRIPOD

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Light Weight Pro (3319)	229.95
Profi-Port (3449)	240.95
Quick Fix w/plate (3854)	119.95

LINHOF BALL HEADS

Mini Prof	119.95	Profi II	240.95
Precision I	142.95	Precision II	208.95
Profi III			339.95

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Lifetime Warranty
Authorized U.S.A. Dealer
Be wary of unauthorized Gitzo tripods.
They carry no warranty at all.

Davis & Sanford Tripods by Tiffen

RTS (CHROME) w/ RTH-2 PHOTO HEAD similar to TILTALL ORIGINAL 99.95
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SBC w/H-4 SPRING HEAD	154.95
SBCG w/ GEARED COLUMN & H-4 HEAD	169.95
PBC PRO-BRACE w/RTH-2 HEAD	94.95
MBC MINI-BRACE w/ RTH-2 HEAD	94.95
DG CHALLENGER w/ RTH-2 HEAD	169.95
DG CHALLENGER w/ H-4 SPRING HEAD	184.95
above tripods in black ADD	+10.00
SGR SUPER GROUNDER w/ RTH-2 HEAD	144.95
PGR PRO-GROUNDER w/ RTH-2 HEAD	109.95
MGR MINI GROUNDER w/ RTH-2 HEAD	109.95
C COMPAC w/ RTH-2 HEAD	149.95
CG GEARED COMPAC II w/ RTH-2 HEAD	179.95
I F-10 FLUID HEAD INSTEAD OF RTH-2 ADD	+20.00
A PRO w/ SH-200s 4x5 HEAD	284.95
AG PRO(GEAR) w/ SH-200(8x10) HEAD	339.95
B SUPER-PRO w/ SH-200S (4x5) HEAD	309.95
BG SUPER-PRO w/ GEARED COLUMN & SH-200	374.95
W-4 UNIVERSAL FOLDING DOLLY	99.95
CW2 2" WHEELS f C/CG TRIPOD	44.95

****$50 TRADE IN CREDIT FROM MFG. ON YOUR OLD TRIPOD**

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450 G	18.95	500G-FL	18.95
800G-FL	21.95	960G-QL	30.95

MINI-PRO

Mini Pro II	23.95	Mini Pro	36.95

UNIVERSAL DELUXE

U100 DX	41.95	U112 DX	53.95
U212 Deluxe			69.95

Monopods

T-210 Unipod	13.95	E-Z Pod Jr	29.95
New! Slim Pod	18.95	New! Light Pod	44.95
E-Z Pod	39.95	Pro-Pod	84.95
New Pro-Pod Sport			79.95

AUTO FAST

112 AF	99.95	*333 AF Sport	129.95
322 AF			159.95

VIDEO TRIPODS

*512 QF	53.95	503 QF	69.95
523 QF	79.95	504 QF	84.95
505 QF	139.95	506 QF	159.95

OUTDOOR/SPORTS

333 Sport	49.95	*444 Sport	71.95
*444 Super Sport			84.95
*444 Sport II			89.95

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**Master Classic	99.95
M322	114.95
New! Grand Master Sport	144.95
**Master 67	139.95
**Professional Gear	199.95
**Professional II	299.00
**Professional SP	299.95
**Professional	329.95
**Professional 4	399.95

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Compact Ballhead	21.50
Standard Ballhead	39.95
Pro Ballhead	63.50
Superball Head	219.95
AF 2100 Pistol Grip Head	64.95
Lens Caddy . . . 19.95 Flash Caddy	36.50

bogen

TRIPODS	3411 LEGS	3001 LEGS	3011 LEGS	3021 LEGS	3033 LEGS	3036 LEGS	3046 LEGS	3051 LEGS
without Head	43.95	51.95	63.95	81.95	122.95	136.95	120.95	162.95
w 3025 Head	59.95	67.95	79.95	97.95	138.95	154.95	136.95	179.95
w 3028 Head	73.95	81.95	89.95	109.95	149.95	164.95	147.95	188.95
w 3029 Head	76.95	80.95	93.95	113.95	155.95	170.00	154.95	195.95
w 3047 Head	93.95	99.95	113.95	138.95	170.95	184.95	168.95	214.95
w 3063 Head	133.90	141.90	150.95	164.95	209.95	223.95	201.95	248.95
w 3126 Head	93.95	93.95	107.95	124.95	164.95	186.95	169.95	212.95
w 3130 Head	93.95	101.95	113.95	131.95	169.95	186.95	169.95	212.95
w 3160 Head	100.00	102.00	120.95	138.95	174.95	193.95	177.95	219.95
w 3265 Head	98.95	106.95	118.95	134.95	174.95	191.95	175.95	219.95

For above tripods in black anodized finish add 12.95

VIDEO/CINE TRIPODS

MODEL	LEGS	w/3063	w/3066
3061 Hvy Duty	213.95	303.95	455.95
3068 Hvy Duty	176.95	266.95	424.95
3181	159.95	249.95	409.95
3182 Black	169.95	259.95	419.95
3185	214.95	304.95	464.95
3190	314.95	404.95	564.95
3191	314.95	404.95	563.95
3192 Black	334.95	424.95	584.95
3058	245.95	335.90	495.90

MONOPODS/MISC. PODS

MODEL	LEGS	w/3025	w/3232
3016 Monopod	24.00	39.50	34.95
3018 Monopod	28.95	44.95	39.95
3230 Monopod	54.95	72.95	68.95
3245 Auto Black Monopod			59.95
3249 4-Section Compact Monopod			36.95
3008 Table Top w/Mini Ball Head			29.95
3293 Car Window Pod w/Head			34.95
For Black Monopods Add			6.95
3007 Table Top w/o Head			13.95
3292 Car Window Pod			19.95

BOGEN ACCESSORIES

3127 Portable Video Dolly	74.95
3056 Auto Dolly Black	78.95
3137 Variable Leg Spread Portable Dolly	79.95
3156 Folding Auto Dolly	112.95
3254 Folding Auto Dolly Black	141.95
3067 Cine/Video Deluxe Dolly	160.00
3198 Video DLX Dolly F/Tripods w/ Spiked Ft.	189.95
3279 Tripod Bag 25" (3411, 3001 Series)	29.95
3280 Tripod Bag 35" (3011, 3021, 3033)	36.95
3281 Tripod Bag 45" (3036, 3046, 3051)	46.95
3285 Hard Case 6x6x44"	142.95
3286 Hard Case 9-1/2 x 9-1/2 x 44"	157.50
3145 Video Tripod Caddy	24.95
3044 Tripod Caddy Strap	14.95
3059 Side Arm For all Tripods	31.95
3146 Tripod Utility Apron	16.95
3153 Double Head Support	53.95
3252 Long Lens Support	39.95
3255 All Weather Tripod Shoes (3)	17.95
3256 Spiked Foot Adapters	10.95
3270 Compact Quick Release	19.95
3273 Pro Quick Release	29.95
3289 Suction Grip w/Camera Support	79.95
3294 Suction Grip w/5/8" Swivel Socket	39.95
3295 Anti-Theft Lock Plate	64.95
3296 Quick Release	25.95

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3025 "3-D" Head	17.95
3028 Super "3-D" Head	29.95
3029 Pan Tilt Head	33.95
3030 Pan Tilt Head w/ Quick Release	39.95
3039 Super Pro Head	124.95
3047 Deluxe 3-Way Panhead	49.95
3057 Deluxe 3-Way Camera head w/4x4" Plate	109.95
3063 Mini Fluid Head	89.95
3066 Cine/Video Fluid Head	249.95
3126 Micro Fluid Head	49.95
3130 Micro Fluid head w/Quick Release	49.95
3160 XL Fluid Head w/Quick Release	56.95
3229 Swivel Tilt Head w/Quick Release	24.95
3232 Swivel Tilt Head	13.95
3263 Deluxe Geared Head w/Quick Rel.	369.95

BALL HEADS

3026 Double Action Ball Joint Head	24.95
3009 Mini Ball Head	19.95
3262 Medium Ball Head	29.95
3055 Heavy Duty Ball Joint Head	36.95
3038 Super Mono-Ball Head	149.95
3265 Grip Action Ball Head	54.95

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Gulen Powell

"Modular" Shoulder Bag			134.95
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Hip Carry Venture w/Waist Belt			99.95
Fanny Thirty-5	55.95	Compact 46	27.95

above avail. Grey or Black please specify

LowePRO

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Orion I	26.95	Orion II	36.95
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Orion AW	69.95	Commercial AW	175.00
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Nova 3	39.95	Nova 4	49.95

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110	244.00	111	214.00
129	299.00	107	174.00
103 w/Divider	179.95	105 w/Divider	204.95

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Hadley 5.6K/O	99.00	4.5K/O	109.00
#205K	149.95	#225K/B	199.00
#305K	169.95	#335B	249.95
#445B/K	249.95	#550/K/B	399.95

K = Khaki, B = Black, O = Olive

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612 | 622 | 620 | 610 | 608

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161 Traveler's Vest | 151 Photographer's Vest

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Domke Bag

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F-6 Ballistic Black	54.95
F-6E Hunter Green w/ Leather Trim	69.95
F-3X* Super Compact	56.95
F-3X Ballistic Black	59.95
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F-2 Ballistic Black	79.95
F-2E Hunter Green w/Leather Trim	99.95
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VESTS

Photolog Cotton Vests	69.95
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For Accessories Call

Satchels
Camera, laptop & travel bags available in bk., grey, navy & sand.

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F-432 Tripod Bag-32"	31.95
F-440 Tripod Bag-40"	38.95
F-400 Sling Bag 42x8x4"	39.95
F-401 Super Bag 38x8x8"	45.95
F-402 Mini Sling Bag 32x4x8"	37.95
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P513 | P534 | P554

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T538 | T7010 | T8412 | PAT

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444D (Dedicated Module Xtra) 82.95
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10x25 BCA Rubber Armored .... $50 Rebate

NEW GENERATION COMPACTS WITH CASE
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7x20 BCA Rubber Armored .... $50 Rebate
9x25 BC .... $50 Rebate
9x25 BCA Rubber Armored .... $50 Rebate

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7x42 BA with Case .... $150 TRADE IN
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9x20 MCF 64.95

ROOF PRISM
7x20 DCF ... 139.00 9x20 DCF ... 149.00
8x42 DCF ... 259.00 10x42 DCF .. 289.00
8x56 DCF ... 399.00 9x63 DCF ... 449.00

PORRO PRISM
7x35 PCF ... 129.00 7x50 PCF ... 139.00
8x40 PCF ... 135.00 10x50 PCF .. 145.00
12x50 PCF .. 149.00 16x50 PCF .. 169.00

MINOLTA w/case
World's Only Autofocus Binoculars
8x22 ...... 132.50 10x25 ...... 149.95

Compact Series
NEW! 8x21 EZ 59.95
8x23 ...... 71.95 10x23 ...... 79.95

Pocket Series
NEW! 8x20 EZ 69.95
7x21 ...... 66.95 8x22 ...... 89.95
9x24 ...... 92.50 10x25 ...... 102.95

Standard Series (Extra Wide)
7-15x35 .... 129.95 7-21x50 .... 154.50

Weathermatic Series
7x42 ...... 209.95 7x50 ...... 194.50
10x42 .... 239.95

NEW Standard EZ
7x35 EZ ..... 59.95 10x50 EZ 69.95

NEW Standard XL
7x35 XL ..... 96.00 7x50 XL 109.95
8x40 XL ..... 109.95 10x50 XL 115.95

OLYMPUS
PORRO PRISM
8x24 PC ..... 79.95 10x24 PC 89.95
ROOF PRISM
8x22 RC ..... 99.95 10x24 RC 109.95

ZEISS
Compacts
6x20 ...... 299.95 8x20 ...... 329.95
10x25 .... 369.95
8x20BT ..... 379.95 10x25BT 399.95

Skipper
6x42 ...... 769.00 7x50 ...... 1089.95

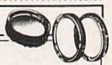
Standard Dialyt
8x30 ...... 649.95 10x40 ...... 809.95

Rubber Armored
7x42 ...... 769.00 7x50 ...... 899.00
8x20 ...... 379.95 8x30 ...... 659.95
8x30 CFT ... 659.95 8x56 ...... 879.00
10x40 ..... 809.95 15x60 ..... 1449.95
30x60 BGA Spotting Scope 1049.95
Motor Focus 279.95

ZEISS SOFT POUCH CASES
F/6x20 ..... 19.00 F/8x20 ..... 19.00
F/10x25 .... 29.00 F/7x42 ..... 59.95
F/8x20 BGA ... 39.95 F/8x30 BGA-CF 49.95
F/8x56 ..... 69.95 F/10x40 BGA .. 59.95

ZEISS HARD CASES
F/8x30 ..... 79.95 F/10x40 ..... 89.95
F/8x56 .... 109.00

FILTERS . . . . FILTERS . . . . FILTERS . . . . FILTERS . . . . FILTERS . . . . FILTERS . . . . FILTERS . . . .



TIFFEN FILTERS

	37	39	46	49	52	55	58	62	67	72	77	82	86	105C	B60	Ser 9	3x3	4x4
Sky (1A) UV (1), CLEAR	6.95	6.95	6.95	8.00	8.50	8.50	9.50	13.95	17.25	24.50	28.50	34.00	61.75	103.50	59.95	39.00	43.50	81.00
Polarizer	—	—	11.50	13.50	14.00	15.25	16.25	18.95	18.95	23.95	23.95	39.95	115.95	301.00	59.95	60.50	61.25	93.50
Circular Polarizer	24.95	—	24.95	21.50	21.50	21.50	23.95	28.95	28.95	37.95	52.95	89.95	—	—	—	—	—	—
80A, 80B, 81A, 81B, 812	—	16.95	16.95	8.25	8.50	8.50	9.50	13.95	17.25	23.95	27.50	55.25	61.75	103.50	59.95	39.00	43.50	81.00
80C, 81C, 82A, 82B, 85, 85B, UV2A	—	17.95	17.95	10.50	10.50	10.50	12.25	17.25	17.25	30.95	30.95	56.95	61.75	103.50	59.95	39.00	43.50	81.00
81, 81D, 81EF, 82, 82C, 85C	—	22.95	22.95	13.50	13.50	13.50	15.75	22.50	22.50	39.95	39.95	69.95	61.75	103.50	59.95	39.00	43.50	81.00
UV 15, UV 16, UV 17	—	45.50	45.50	13.50	13.50	13.50	15.75	22.50	22.50	39.95	39.95	69.96	61.75	103.50	59.95	39.00	43.50	81.00
8, 11, 15, 25	—	16.95	16.95	8.50	8.50	8.50	9.50	13.95	17.25	24.50	30.95	55.25	61.75	103.50	59.95	39.00	43.50	81.00
12, 13, 16, 21, 29, 47, 58	—	17.95	17.95	10.50	10.50	10.50	12.25	17.25	17.25	30.95	30.95	56.95	61.75	103.50	59.95	39.00	43.50	81.00
6, 9, 23A, 47B, 56, 61	—	21.95	21.95	13.50	13.50	13.50	15.75	22.50	22.50	39.95	39.95	69.95	61.75	103.50	59.95	39.00	43.50	81.00
Center Spot	—	—	—	21.00	21.00	21.00	24.25	27.50	27.50	39.50	39.50	—	—	—	76.50	60.50	—	—
Close Up Lens Sets (+1, +2, +4)	—	—	34.00	34.95	34.95	34.95	50.75	61.00	61.00	72.95	—	—	—	—	—	—	—	—
Color Graduated, Blue, Sunrise, ND.6	—	—	—	27.50	27.50	27.50	32.75	39.50	39.50	39.50	39.50	—	132.75	—	76.50	87.00	92.00	117.00
CC 10M, 20M, 30M, 40M, 20R, 30R	—	—	—	31.25	31.25	31.25	43.50	56.50	56.50	81.95	81.95	—	—	—	67.50	66.50	61.25	93.50
Color Compensting (not listed above)	—	—	—	68.95	68.95	68.95	68.95	68.95	85.95	85.95	85.95	—	—	—	67.50	66.50	61.25	93.50
Double Fog, 1, 2, 3, 4, 5	—	—	—	24.25	24.25	24.25	31.00	39.50	39.50	52.95	52.95	86.50	72.95	142.00	—	72.00	72.75	107.25
Enhancing	—	—	67.00	41.95	41.95	41.95	64.95	67.95	67.95	76.95	81.95	90.95	117.95	—	94.95	100.00	101.00	276.25
Fog 1, 3, 5	—	—	—	22.50	22.50	22.50	25.95	32.75	32.75	51.50	51.50	64.95	72.95	127.25	67.50	60.50	61.25	93.50
Fluorescent FLD	9.50	—	9.50	13.75	13.75	13.75	17.00	21.25	21.25	34.50	34.50	64.95	79.50	127.25	67.50	60.50	61.25	93.50
Fluorescent FLB	—	—	—	13.75	13.75	13.75	17.00	21.25	21.25	34.50	34.50	64.95	79.50	127.25	67.50	60.50	61.25	93.50
Neutral Density .3, .6, .9	7.25	17.95	17.95	8.50	8.50	8.50	9.50	13.90	17.25	24.50	30.90	55.25	61.75	104.50	67.50	39.00	40.50	81.00
Low Contrast, 1, 2, 4, 5	—	49.50	49.50	18.50	21.95	24.25	29.95	36.95	38.95	49.95	51.95	64.95	72.95	127.25	—	60.50	61.25	93.50
Soft Contrast 1, 2, 3, 4, 5	23.95	—	—	24.25	24.25	24.25	31.00	39.50	39.50	51.95	52.95	64.95	72.95	127.25	—	60.50	61.25	93.50
Low Contrast 3	23.95	49.50	23.95	24.25	24.25	24.25	31.00	39.50	39.50	52.95	52.95	64.95	72.95	127.25	—	60.50	61.25	93.50
Sepia 1, 2, 3 (most sizes)	—	49.50	49.50	22.00	23.00	23.00	27.00	32.00	37.00	40.00	42.00	64.95	72.95	104.50	76.50	39.00	43.50	81.00
Soft FX, 1, 2, 4, 5	—	49.50	—	24.95	24.95	27.25	33.95	39.95	41.95	49.95	56.95	83.75	103.95	177.25	76.50	90.00	90.75	134.00
Soft FX 3	27.50	49.50	—	27.25	27.25	27.25	34.50	42.95	42.95	57.95	57.95	83.75	103.95	177.25	76.50	90.00	90.75	134.00
Softnet 1, 2, 3, 4, (Black or White)	—	—	—	24.25	24.25	24.25	31.00	39.50	39.50	52.95	52.95	72.95	72.95	127.25	76.50	60.50	61.25	93.50
Softnet 1, 2, 3, 4 (Red or Skin)	—	—	—	61.25	61.25	61.25	61.25	61.25	61.25	68.25	68.25	72.95	72.95	127.25	76.50	60.50	61.25	93.50
Split Field +2	—	—	—	17.75	17.75	17.75	19.00	21.75	21.75	30.75	30.75	—	138.95	—	—	—	—	—
Pro Star Effect 4 Pt. 2mm, Vector	—	—	49.95	54.95	54.95	54.95	69.95	89.95	89.95	104.95	104.95	154.95	119.95	149.95	—	92.50	88.50	90.50
Star Effect 4 Pt. 2mm	17.50	—	17.50	17.50	17.50	17.50	20.50	31.95	31.95	53.95	53.95	—	114.95	150.25	—	—	88.50	90.50
Star Effect 6 Pt. 2mm	—	—	—	22.50	22.50	22.50	26.50	36.50	36.50	61.95	61.95	—	—	—	—	—	—	—
Star Effect 8 Pt. 2mm	—	—	—	24.50	24.50	24.50	29.50	40.50	40.50	64.50	64.50	—	—	—	—	—	—	—
Pro Star 6, 8 Pt., 2mm North/Holly	—	—	64.95	68.50	68.50	68.50	88.95	124.95	124.95	144.95	144.95	149.50	165.95	216.95	—	148.50	128.50	144.50
Pro Star Effect 12 Pt. 2mm, Hyper	—	—	83.50	88.50	88.50	88.50	114.95	162.95	162.95	188.50	188.50	194.95	194.95	245.50	—	169.95	132.95	149.50
Pro Mist/Bk. Pro Mist 1/8, 1/4, 1/2, 1-5	—	49.95	—	—	—	—	—	—	—	69.95	69.95	79.95	79.50	119.95	—	72.95	69.95	106.95

B+W FILTERS

	39	49	52	55	58	60E	60B	62	67	72	77	82	86	95	105	112	122
010 (uv), KR 1.5 (sky)	29.95	17.95	18.95	21.95	24.95	39.95	89.95	29.95	37.95	47.95	54.95	68.95	79.95	124.95	139.95	159.95	169.95
81A, 81B	29.95	19.95	20.95	24.95	27.95	89.95	125.00	31.95	37.95	47.95	54.95	219.00	245.00	299.00	—	—	—
KR3 (81C), KR.6 (81EF), KR12 (85)	29.95	17.95	18.95	21.95	24.95	39.95	89.95	29.95	37.95	47.95	54.95	68.95	79.95	124.95	139.95	159.95	169.95
KR15 (85B), KB1.5 (82A), KB-3 (82C)	29.95	17.95	18.95	21.95	24.95	39.95	89.95	29.95	37.95	47.95	54.95	68.95	79.95	124.95	139.95	159.95	169.95
KB-6 (80C), KB.12 (80B), KB.20 (80A)	29.95	17.95	18.95	21.95	24.95	39.95	89.95	29.95	37.95	47.95	54.95	68.95	79.95	124.95	139.95	159.95	169.95
021 (3), 022 (8), 023 (9), 040 (16), 041 (22)	29.95	17.95	18.95	21.95	24.95	39.95	89.95	29.95	37.95	47.95	54.95	68.95	79.95	124.95	139.95	159.95	169.95
060 (11), 061 (13), 080, 081	29.95	17.95	18.95	21.95	24.95	39.95	89.95	29.95	37.95	47.95	54.95	68.95	79.95	124.95	139.95	159.95	169.95
.090 (24), 091 (29)	29.95	17.95	18.95	21.95	24.95	39.95	89.95	29.95	37.95	47.95	54.95	68.95	79.95	124.95	139.95	159.95	169.95
101 (ND0.3), 102 (ND0.6), 103 (ND0.9)	29.95	17.95	18.95	21.95	24.95	39.95	89.95	29.95	37.95	47.95	54.95	68.95	79.95	124.95	139.95	159.95	169.95
Top Polarizer	—	33.50	37.50	42.00	45.00	—	—	49.95	54.95	71.95	76.95	109.95	134.95	169.95	189.00	—	—
Circular Polarizer	84.95	65.50	67.95	79.95	80.95	99.95	239.95	89.95	103.95	119.95	134.95	169.95	229.95	234.95	369.00	395.00	449.95
Kaesemann Polarizer	94.95	74.95	79.95	89.95	99.00	119.00	269.95	99.95	129.95	159.95	169.95	219.00	249.95	269.95	369.95	395.00	449.95
092, 093, 099, 489	49.95	42.00	44.95	53.00	55.50	94.95	115.00	62.50	82.00	109.95	124.95	144.95	174.95	254.95	269.95	309.95	349.95
499 (FLD)	49.95	39.95	43.95	44.95	47.95	55.50	119.95	52.00	52.95	64.95	74.95	109.00	—	—	—	—	—
Close Up (NL-spec.)	30.95	17.95	18.95	21.95	24.95	39.95	—	29.95	37.95	47.95	54.95	139.95	159.95	234.95	255.00	269.00	309.00
Soft Focus (WZ spec.)	30.95	17.95	18.95	21.95	27.95	58.00	99.95	29.95	50.95	59.00	64.00	95.00	109.00	169.00	189.00	219.00	249.00
Fog, Soft Spot	29.95	28.50	31.50	37.00	42.00	49.95	119.00	42.50	49.00	59.00	64.95	—	—	—	—	—	—
Spot, Double Sunny	35.00	39.00	43.00	49.00	55.00	59.95	189.95	59.95	69.95	74.95	89.95	99.00	—	—	—	—	—
Prisms (specify)	—	54.95	59.95	64.95	68.95	89.00	—	89.95	105.00	109.95	119.95	—	—	—	—	—	—
Color Prism (specify)	—	89.95	94.95	99.95	109.95	129.95	—	127.95	134.95	144.95	149.95	—	—	—	—	—	—
Cross Screen (specify)	43.95	34.95	36.95	40.95	42.95	62.00	164.95	49.95	57.50	69.00	75.00	114.95	189.00	219.00	235.00	—	—
Spectra (specify)	—	58.00	59.00	62.00	63.00	69.00	119.00	69.95	74.95	79.95	86.95	104.95	—	—	—	—	—
Dual Image, Speed Effect	—	55.00	58.00	59.00	60.00	74.95	—	64.95	84.95	94.95	139.00	129.00	—	—	—	—	—
501, 502, Gray Graduated	—	55.00	56.00	57.00	59.95	66.00	129.00	65.00	69.00	88.00	99.00	139.00	—	—	—	—	—
Special N.D. (spec.)	45.00	39.95	46.00	49.50	53.00	94.00	—	69.00	79.95	115.00	129.00	149.00	—	—	—	—	—
Soft Image	29.95	27.50	28.00	29.95	31.50	85.00	115.00	44.95	51.00	64.00	68.00	109.00	129.00	—	189.00	—	—
Color Correction (specify)	74.00	95.00	96.00	109.00	129.00	139.90	239.95	129.00	145.00	169.00	177.00	239.00	249.00	369.00	399.00	479.00	519.00
Color Graduated (specify)	—	52.00	53.00	54.00	56.00	62.00	119.00	59.00	72.00	84.00	99.95	139.95	—	—	—	—	—

TIFFEN SPECIALS!

TIFFEN Instructional Video Tape (Which Filter Should I Use) 23.95
Video Twin Pack–Consists of: Clear, ND. 6 and Case
Available in 30.5, 37, 43, 46, 49 mm 19.95
Special Effects Kit–Consists of: Center Spot, Diffusion and 6 Pt. Star
Available in 49 mm 19.95
Filter Pouches
MCS Starter Set .... 49.95 For 2 .. 6.50 For 4 .. 17.50 For 6 .. 19.95

cokin

	"A"	"P"
Blister Pak w/Holder	5.95	7.95
Most Adapter Rings	3.95	7.95
1-31	6.50	9.15
40, 161-163	14.90	21.50
55-58, 195-196	10.50	13.25
60-68, 83-84, 376	8.00	10.75
70-71, 74-78	—	10.75
86, 87, 88(A), 89(A)	8.80	13.80
91, 93	15.50	19.00
101-103	8.80	17.75
111, 112A, 113A	7.40	27.30
80(A), 81(A), 120-151	10.00	12.75
152-153	6.85	9.00
397	12.40	15.00
170-173, 190A, 192A	16.10	23.95
185	—	7.50
36, 185, 672-674	8.00	—
197-198	11.25	15.35
201-202	15.50	20.00
203-204, 220	15.50	—
209-217	18.00	28.75
660-666, 667A, 668-671	10.00	13.95
340, 342	10.50	—
340, 345	10.50	15.08

	"A"	"P"		"A"	"P"
			160	11.50	18.95
194	5.80	6.00	346	5.70	7.50
82	4.60	7.30	164	16.90	32.50
230	5.50	8.25	375	17.40	22.50

Sunshine Auto Focus Kit 38.95 —
"P" 3 Filter Pouch 9.95
"The Cokin System" By Hove 19.95
FREE! Sunsoft w/Purchase

Kodak Gel Filters

	3x3"	4x4"
Standard Filters	ea. 9.60	19.50
Neutral Density	ea. 18.95	38.50
Special Colors	ea. 22.50	46.50
Gel Filter Holder Fits up to 62mm	27.50	—
Deluxe Gel Filter Holder (Specify Thread Size)	36.95	59.95

LINDAHL CR39 RESIN

	3x3	4x4
80,81,82,85	26.75	35.00
Color Comp	26.75	35.00
Star 4 or 6	26.75	—
Diffuser 1 or 2	26.75	35.00
S.P. 1,2,3	26.75	35.00
Mist (Specify)	26.75	—
Fog 1,2,3	35.00	—
Flourescent	26.75	35.00
Sky, UV	26.75	35.00
Enhancer	26.75	35.00
Sepia	26.75	35.00
Sunset	36.00	47.00
Graduated	32.00	42.00
Black & White	32.00	42.00
B&W Set of 4	84.00	105.00
Color Star	36.00	—
Color Streak	36.00	—
Color Wheel	36.00	—
Soft Ring Diffuser 1,2,3	52.00	52.00
Soft Ring Diffuser Set	129.95	129.95
Super Soft 1,2	52.00	52.00

Glass Gel. Filter Holders
3x3-Ser 7, Ser 8 .... 72.00
3x3-Ser 9 .... 84.00
4x4-Ser 9 .... 94.00

SINGH-RAY FILTERS

	39	49	52 or Ser 7	55	58 or Ser 8	62	67	72	77 or Ser 9	3X3
UV Ektachrome	22.00	25.00	27.00	32.00	34.00	37.00	41.00	52.00	54.00	36.00
UV Kodachrome-Fuji	22.00	25.00	27.00	32.00	34.00	37.00	41.00	52.00	54.00	36.00
SRD Flourescent Day	15.00	18.00	19.95	26.00	28.00	35.00	40.00	45.00	47.00	30.00
SRD-2 Flour. Day (EPN)	15.00	18.00	19.95	26.00	28.00	35.00	40.00	45.00	47.00	30.00
SRB Flour. Tungsten	15.00	18.00	19.95	26.00	28.00	35.00	40.00	45.00	47.00	30.00
SRL Lucalux	20.00	20.00	29.00	26.00	34.00	37.00	35.00	42.00	54.00	32.00

HELIOPAN FILTERS

	39	49	52	55	58	60E	60B	62	67	72	77
010, UV, KR1.5, Sky	23.10	20.60	21.95	25.25	27.45	45.35	91.55	32.95	41.75	54.80	61.55
KR3-6-12-15	23.10	23.10	23.90	27.95	30.50	45.35	91.55	36.30	46.20	60.20	67.70
KB1.5-3-6-12	23.10	23.10	23.90	27.95	30.50	45.35	91.55	36.30	46.20	60.20	67.70
Close Up (Specify)	—	23.10	23.90	29.75	30.50	45.35	—	36.30	46.20	60.20	67.70
N.D. (Specify)	—	23.10	23.90	29.75	30.50	45.35	91.55	36.30	46.20	60.20	67.70
Polarizer	—	47.25	48.40	53.25	58.25	139.50	235.50	63.75	73.95	82.50	92.50
Circular Polarizer	—	63.95	67.95	72.50	79.00	184.95	—	82.50	92.50	117.95	126.50
Soft Focus (Specify)	—	35.95	36.95	42.95	45.50	48.50	102.00	48.50	59.50	72.50	96.50
Softar (Specify)	—	149.00	149.00	159.00	159.00	—	—	175.95	169.00	209.00	209.00
Graduated ND (Specify)	—	38.95	38.95	42.95	45.50	—	113.50	49.50	62.50	—	—
Cross Screen (Specify)	—	33.00	36.95	42.95	45.50	—	119.00	48.95	59.50	—	—
FLD	—	35.50	37.00	42.95	45.50	48.95	102.00	48.95	59.50	73.50	95.95
Color (Specify)	23.10	23.95	23.95	27.95	30.50	45.35	91.55	36.50	46.00	60.50	67.50
Center Filter (Specify)	—	198.00	198.00	—	—	—	—	—	198.00	—	407.00
Warm Tone Polarizer	—	—	139.00	150.00	—	160.00	—	160.00	225.00	236.00	274.00

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B&H PHOTO-VIDEO

W/KP = with Kodalux Processing
W/FP = with Fuji Processing

BLACK / WHITE AND COLOR FILMS

KODAK

KODACOLOR PRINT / EKTAR

	GA 100	GB 200	GC 400	GF 1600	CK 25	CX 100	CJ 1000
24	1.89	2.49	2.99	4.79	2.89	2.85	3.95
24 w/KP	7.84	8.44	8.94	10.74	8.84	8.80	9.90
36	2.59	3.25	3.69	6.09	4.65	3.49	—
36 w/KP	10.58	11.24	11.64	14.08	12.64	11.48	—
120	2.15						

KODACHROME SLIDE

	KM 25	KR 64	KL 200	PKM 25	PKR 64	PKL 200
24	4.29	4.29	5.15	—	—	—
24 w/KP	7.28	7.28	8.14	—	—	—
36	5.95	5.95	7.15	6.99	6.79	8.29
36 w/KP	9.94	9.94	11.14	10.98	10.78	12.28
100ft.	—	—	—	—	94.50	—
120	—	—	—	—	4.29	—

EKTACHROME SLIDE

	EM 50	EC 100	ET 160	ED 200	EL 400
24	4.19	3.75	4.89	4.69	5.39
w KP	7.18	6.74	7.88	7.68	8.38
36	5.99	3.89	5.99	5.99	6.49
36 w/KP	9.98	7.88	9.98	9.98	10.48
36 w/FP	9.08	6.98	9.08	9.08	9.58

Underwater 135-36...7.95
Infrared 135-36 15.75

EKTACHROME ELITE / LUMIERE PRO SLIDE

	EA 50	EB 100	ED 200	EL 400	LPP 100	LPZ 100X
24	4.69	4.67	5.49	6.50	—	—
24 w/KP	7.68	7.66	8.48	9.49	—	—
36	6.38	6.38	7.64	8.49	8.99	8.99
36 w/KP	10.37	10.37	11.63	12.48	12.98	12.98
36 w/FP	9.48	9.47	10.73	11.58	12.08	12.08
120	—	—	—	—	4.99	4.99
120 PP	—	—	—	—	24.95	24.95
220 PP	—	—	—	—	49.29	49.29
100ft.	—	—	—	—	109.95	—

PROF. COLOR NEG. / EKTAPRESS

(*NEW VPS)	VPS 160	VPH 400	PPF 400	VPL 100T	VHC 100	PHR 25	PPA 100	PJB 400	PPC 1600
135-24	3.39	—	—	—	—	—	—	—	—
135-24 w/KP	9.34	—	—	—	—	—	—	—	—
135-36	4.09	5.79	5.55	—	—	5.39	2.99	5.19	5.15
135-36 w/KP	12.08	13.78	13.53	—	—	13.38	10.98	13.18	13.14
135-100ft.	44.95	45.95	—	—	—	—	—	—	—
120	*3.15	3.29	3.55	2.80	2.89	3.59	—	—	—
120 PP	*15.75	16.45	17.75	14.99	14.45	—	—	—	—
220 PP	*31.50	34.50	34.49	—	—	—	—	—	—
4x5-10	15.49	18.95	—	15.49	15.49	—	—	—	—
4x5-50	70.95	VPS Specials		70.95	70.95				
5x7-10	—	120 UK 2.75		28.95	—				
5x7-50	124.95	120 PP UK 13.75		—	—				
8x10-10	57.95	220 PP.....27.00		57.95	59.95				

GPF 135-8 Exp.....1.69
GPF 135-8 Exp 10 Pack.....15.95

PROFESSIONAL BLACK & WHITE

	PLUS-X 125	TRI-X 400	VP 125	TECHPAN 25	INFRA RED	KODALITH ORTHO
135-24	2.05	2.05	—	—	—	—
135-24 w/KP	7.99	7.99	—	—	—	—
135-36	2.79	2.79	—	4.89	6.29	4.50
135-36 w/KP	10.78	10.78	—	12.88	—	—
135-100ft.	29.95	31.29	—	150' 49.95	—	28.95
120	—	1.89	2.05	3.99	—	—
120 PP	12.89	12.95	—	—	—	—
220 PP	27.95	24.49	—	—	—	—
4x5-25	13.95	13.49	—	29.49	36.45	—
4x5-100	52.95	49.95	—	—	—	34.95
5x7-100	81.59	84.90	—	—	—	56.95
8x10-25	45.50	45.50	—	94.99	—	—
8x10-50	86.95	85.49	—	—	—	—
8x10-100	—	—	—	—	—	113.89
11x14-100	—	—	—	—	—	245.00

B&W T-MAX FILMS / TUNGSTEN SLIDE

	TMX 100	TMY 400	TMZ 3200	KPA 40	EPY 64 6118	EPT 160	EPJ 320
135-24	2.29	2.29	—	—	—	—	—
135-24 w/KP	8.24	8.24	—	—	—	—	—
135-36	2.95	3.09	3.79	7.99	5.49	6.99	8.85
135-36 w/KP	10.94	11.08	11.78	11.98	9.48	10.98	12.84
135-36 w/FP	—	—	—	—	8.58	10.08	11.94
135-100ft.	28.99	31.95	—	—	74.95	83.99	119.50
120	2.09	2.09	—	—	3.35	4.75	—
120 PP	10.45	10.45	—	—	—	23.70	—
4x5-25	13.95	13.95	—	4x5-10 15.49		—	—
4x5-100	52.95	53.95	—	4x5-50 69.95		—	—
5x7-100	81.95	86.95	—	5x7-50 129.00		—	—
8x10-25	43.49	45.95	—	8x10-10 57.95		—	—
11x14-10	—	49.95	—	8x10-50 275.50		—	—

PROFESSIONAL COLOR SLIDE

	EPR 64 6117	EPP 100 6105	EPZ 100 7024	EPX 64	EPN 100 6122	EPO 200 6176	EPL 400	EPH 1600
135-36	5.49	6.29	6.80	5.79	5.29	6.99	8.75	10.89
135-36 w/KP	9.48	10.28	10.79	9.78	10.28	10.98	12.74	—
135-36 w/FP	8.58	9.38	9.89	8.89	9.38	10.08	11.84	—
135-100ft.	74.95	85.95	—	—	83.95	83.99	109.95	—
120	3.29	3.39	3.85	3.49	4.25	3.79	4.95	—
120 PP	16.45	16.95	—	—	21.25	18.95	24.75	—
220 PP	39.95	42.95	42.95	—	42.75	46.95	—	—
4x5-10	15.95	15.95	16.95	—	15.95	16.95	—	—
4x5-50	72.95	72.95	72.95	—	72.95	76.95	—	—
5x7-10	29.95	29.95	—	—	29.95	—	—	—
8x10-10	57.95	62.95	—	—	59.95	68.95	—	—
8x10-50	269.95	279.95	279.95	—	279.99	309.00	—	—

4X5 READY LOAD

TMX-100 (20 Sh.) 39.95 64 Tungsten (20 shts) 47.95 Film Holder 46.99 100 Daylight (20 Shts.) 47.95

INTERNEG & DUPLICATE

	5072 S0279 4111	4112	ESD 5071 6121	8071 7121	S0366	COMMERCIAL 4325
135-36	5.89	—	6.09	7.59	6.49	—
135-36 w/KP	—	—	10.08	11.58	10.48	—
135-100'	60.95	—	39.95	49.95	58.29	76.95
4x5-10	9.95	15.95	—	—	—	16.99
4x5-50	—	72.95	62.95	74.95	—	69.95
5x7-10	—	29.95	—	—	—	31.95
5x7-25	—	—	61.95	—	—	—
8x10-10	32.95	59.95	—	—	—	62.95
8x10-25	—	—	122.95	149.95	—	—
8x10-50	145.95	279.95	232.95	284.95	—	285.00

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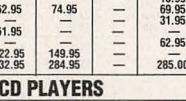
PCD-250 .....149.00
PCD-850 .....199.00
PCD-5850 .....349.00
PCD-M50 PORTABLE 399.50



FORTE BLACK & WHITE

	100	200	400		100	200	400
36 exp.	2.99	2.99	2.99	120 roll	2.49	2.49	2.49

SCOTCH(3M) COLOR PRINT / (3M) COLOR SLIDE

	100	200	400	100	400	640T	1000
24 exp.	2.08	2.43	2.49	2.85	3.99	—	—
24 w/KP	8.03	8.44	8.44	5.84	6.98	—	—
36 exp.	2.75	3.07	3.45	2.99	4.99	6.49	—
36 w/KP	10.74	11.06	11.44	6.98	8.98	10.48	—
36 w/FP	—	—	—	6.08	8.08	9.58	—

AGFA PROF. CHROME (RS) / AGFAPAN (B&W)

RS	50 Plus	100 Plus	200	1000	25	100	400
36 exp.	5.39	5.99	7.25	9.39	3.49	3.49	3.49
36 w/KP	9.38	9.98	11.24	13.38	11.48	11.48	11.48
36 w/FP	8.48	9.08	9.99	12.48	—	—	—
100ft	—	72.95	—	—	—	27.50	29.95
120	3.35	3.65	4.15	5.25	2.29	2.29	2.29
4x5/10	13.25	14.25	—	—	—	—	—
4x5/25	—	—	—	—	—	11.95	12.50

AGFA TRIAD COLOR PRINT FILM

	ULTRA-50	OPTIMA 125	OPTIMA 200	PORTRAIT 160
36 exp.	5.39	5.39	6.09	5.39
36 w/KP	13.38	13.38	14.08	13.38
100ft.	—	45.95	—	—
120	3.90	3.90	4.09	3.90
4x5/10	—	15.95	—	—

KONICA COLOR PRINT FILM

	SR 100	SR 200	SR 400	SRG 160	SRG 3200	Impresa 50	Infrared (B&W)
24 exp.	1.99	2.99	3.46	3.09	6.11	3.99	5.45
24 w/KP	7.94	8.94	9.41	9.04	12.06	9.94	—
36 exp.	2.29	3.93	4.41	4.12	7.60	5.09	—
36 w/KP	10.28	11.92	12.40	12.11	15.59	13.08	—
120	2.49	—	2.89	2.69	4.92	3.79	—
220	—	—	—	4.99	—	—	—

ILFORD PROFESSIONAL B&W FILM

	PAN F 50	PAN F PLUS	FP4 PLUS	HP5 PLUS	XP-1 400	XP-2 400	DELTA 100	DELTA 400
20 Exp.	.75	—	—	—	—	2.09	—	—
20 w KP	6.70	—	—	—	—	8.04	—	—
24 Exp.	—	—	2.29	2.29	—	—	2.45	2.59
24 w KP	—	—	8.24	8.24	—	—	8.40	8.54
36 Exp.	1.49	3.49	2.99	2.89	—	2.99	3.49	3.59
36 w KP	9.48	11.48	10.98	10.88	—	10.98	11.48	11.58
97'	—	—	—	—	14.95	—	—	—
100ft.	16.95	29.95	28.49	29.95	—	34.95	—	33.95
120	—	2.29	2.29	2.15	.99	2.35		
220 PP	—	—	25.95	25.95	—	—		
4x5.25	—	—	12.49	12.49	—	14.95		
4x5.100	—	—	47.95	47.95	—	57.95		
8x10.25	—	—	41.95	40.95	—	49.89		

SPECIAL!
HP-5 Plus 50 PACK
36 Exp.....118.95
FP-4 97 ft. 16.95

FUJI PRINT FILM / SLIDE FILM

**NEW IMPROVED

	CN 100	CA 200 HG	CH 400 HG	CU 1600	CS 100 Reala	RF 50	RD 100	RD** 100	RH ** 400
24	1.85	2.29	2.59	3.49	2.99	3.39	2.49	—	4.99
24 w/FP	—	—	—	—	—	6.29	5.49	—	7.98
24 w/KP	7.79	8.24	8.54	9.44	8.94	6.38	5.48	—	7.78
36	2.05	2.59	3.65	5.40	3.39	4.99	—	3.69	5.99
36 w/FP	—	—	—	—	—	7.99	—	6.49	9.09
36 w/KP	10.04	10.58	11.64	13.39	11.39	8.98	—	7.68	9.88
120	2.55	—	2.99	—	2.59	—	—	—	—
220	—	—	—	—	6.49	—	—	—	—

PROFESSIONAL PRINT FILM / SUPER G PRO PRINT

	NSP 160 (D)	NLP 160 (T)	NHG 400	CDU DUPE	ITN	CN 100	CA 200	CH 400
135-24	—	—	—	—	—	2.89	3.30	3.65
24 w KP	—	—	—	—	—	8.84	9.25	9.60
135.36	4.05	—	4.59	—	—	3.50	3.99	4.36
36 w KP	12.04	—	12.58	—	—	11.49	11.98	12.35
100ft.	38.39	—	—	39.95	70.95	—	—	—
120	2.40	2.82	3.19	—	—	—	—	—
220	5.69	—	6.59	—	—	—	—	—
4x5-10	—	—	—	—	15.75	—	—	—
4x5-20	24.45	24.45	—	—	—	—	—	—
4x5-50	—	—	—	59.50	69.50	—	—	—
8x10-10	49.45	49.95	—	—	57.50	—	—	—
8x10-50	—	—	—	221.50	265.50	—	—	—

PROFESSIONAL SLIDE FILM** NEW IMPROVED / NEOPAN B&W PRINT

	VELVIA RVP 50	RFP 50	RDP 100	RHP** 400	NEW RSP 1600	RTP 64	100	400	1600
135-24	5.29	—	—	—	—	—	1.69	1.99	—
135-24 w FP	8.28	—	—	—	—	—	—	—	—
135-24 w KP	8.28	—	—	—	—	—	7.64	7.94	—
135-36	6.20	4.99	5.79	6.99	8.99	6.39	1.99	2.39	3.45
36 w FP	9.29	8.08	8.88	10.08	—	9.54	—	—	—
36 w KP	10.19	8.98	9.78	10.98	—	10.38	9.98	10.38	11.44
100ft.	86.49	69.99	73.99	99.00	—	69.95	—	32.50	—
120	3.59	3.49	3.25	5.79	—	3.69	—	2.14	—
220	8.49	—	7.75	—	—	—	—	—	—
4x5-10	16.99	14.95	14.95	—	—	14.95	—	—	—
4x5-50	76.49	69.95	69.95	—	—	67.95	—	—	—
8x10-10	62.99	56.95	56.95	—	—	54.95	—	—	—
8x10-50	292.00	259.95	259.00	—	—	257.95	—	—	—
Quickload	52.95	—	49.95	—	—	49.95	—	—	—

POLAROID FILM & HOLDERS

NEW! Captiva (10 Sheets) 10.95
Spectra High Definition (10 Sheets) 9.29
600 (10 Sheets) .9.49 SX-70 (10 Sheets)9.75

Instant Pack 3¼ x 4¼

665 (8 exp.) .....8.69 NEW! 667(10 exp.).7.79
667 (8 exp.) .....6.25 669 (8 exp.) 8.95
691 (8 exp.) .....10.95 64T (8 exp.) 8.99

NEW Pro 100 3¼ x 4¼ Instant Pack

100 Pan (10 exp.) 9.95
100 Color (8 exp.) ...9.95 100 Plus Color (8 exp.)9.95

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35 mm Auto Processor 94.95
35 mm Power Processor 249.95
Illuminated Mounter 29.50
Mounts 100 (35mm) 6.19
Vivitar Instant Slide Printer 89.95

Film Holders

405 .....74.95
550 .....124.50 # 545 .....152.95

4x5 Pack Film

552 (8 Sht.) .....13.79 554 (8 Sht.) 13.79
559 (8 Sht.) 21.69

4x5 Sheet Film

52 (20 Sht.) .....31.90 54 (20 Sht.) 33.95
55 (20 Sht.) .....34.95 59 (20 Sht.) 51.95
Prochrome 64T (20 Sht.) 37.49
Color Print 64T (20 Sht.) 56.95
Prochrome E6 100 D (20 Sht.) 37.49
Pola Pan 400 (20 Sht.) 34.95
Pro 100 Color (20 Sht.) 56.95

8x10 Sheet Film

803 (15 Sht.) ..108.95 804 (15 Sht.) ...108.95
809 (15 Sht.) ..108.95 809 (45 Sht.) ...303.00

FILM SPECIALS

KODAK

TX-36 50 Pack ..134.95 GA-36 50 Pack .127.45

FUJI

FP-100C 10 Pack Glossy14.99 Velvia 100 ft: 86.49

MISC.

Scotch (3M) Color Slide 100-36 .....2.99
Konica Color Slide 100-36 .....2.99

ILFORD

HP-5 Plus 36-50 Pack 118.95
FP-4 55 ft.....8.95 FP-4 97 ft.....16.95
Pan-F 20 exp.....75 Pan-F 36 exp.....1.49
Pan-F 100 ft. 16.95
XP-1 55 ft .....6.95 XP-1 97 ft 12.95
XP-1 120 99

KODAK DISPOSABLES

Funsaver 6.75
Fuunsaver w/Flash 11.75
Weekend 35 .....10.49
Panoramic 35 .....9.95
Funsaver Telefoto .....
Portrait 35 .....15.95
Kodalux DPD 12/24 Mailer For Disposables 7.99

FUJI DISPOSABLES

Quicksnap 6.95
Quicksnap w/Flash .10.49
Waterproof 10.89
Panorama 8.99
.....11.95

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4x5 Develop Tank w/Pack 25.50
4x5 Utility Develop Tank 13.95
HP Combie Tank 41.95
Kodak 1/2 Gal 4x5 Tank 19.50
Kodak Floating Lid 7.95
4-4x5 Multi-Hanger 44.95
4x5 Cut Film Hanger 9.95 8x10 .....13.50
3-1/2 gal. Develop Tank w/lid 35.00

KODALUX MAILERS

Prints		Slides	
DP-12	4.49	PK-12 (120)	5.14
DP-24	5.95	PK-24	2.99
DP-36	7.99	PK-36	3.99
DP-15 (Disc)	5.99	ESP-1	2.75
DPD 12/24	7.99	PK-59 movie	5.19
Fuji Slide 24	2.99	Fuji Slide 36	3.09

FILM ACCESSORIES

Watson Loader .14.95 Telsar Loader 9.95
Snap Film Cass .....35 Plastic Cassette 49
Kodak Snap Caps ea 99
FILM SHIELD (20 Rolls) 9.50
FILM SHIELD (60 Rolls) 17.95

70mm (PERF.) FILM & ACCESSORIES

KODAK	TRI-X 400	VPS 160	EPR 64
15 FT.	25.50	21.95	34.95
100 FT.	—	92.50	—

Alden 70mm Bulk Loader 120.00
70mm Metal Cassettes 15' 24.95
Kindermann 70mm Dev. Link 149.95
Kindermann SS Dev. Reel 15" 189.95
Kindermann Loader 179.00

ARCHIVAL STORAGE SYSTEM FILE PAGES

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35mm 5 Frame 7 Strips Clear 25 Sh.....5.95
35mm 5 Frame 7 Strips Frosted 25 Sh....6.50
35mm 6 Frame 7 Strips Clear 25 Sh.....6.25
35mm 6 Frame 7 Strips Frosted 25 Sh...6.75
120mm 4 Frame 3 Strips Clear 25 Sh.....5.95
120mm 4 Frame 3 Strips Frosted 25 Sh..6.25
120mm 3 Frame 4 Strips Clear 25 Sh.....5.95
120mm 3 Frame 4 Strips Frosted 25 Sh..6.50

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4-5"x7" 25 Sh. 2-8"x10" 25 Sh.....5.95
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Oversize 3 Ring Binder 9.50
Storage Box w/3 Rings 8.95
Storage Box w/o Rings 7.50

NEGATIVES & TRANSPARENCIES

35mm 4 Frame 7 Strips 25 Sheet.....4.25
35mm 5 Frame 7 Strips 25 Sheet.....4.25
35mm 4 Frame 7 Strips 100 Sheet.....14.95
35mm 6 Frame 6 Strips 25 Sheet.....4.25
35mm 6 Frame 6 Strips 100 Sheet.....14.95
35mm 6 Frame 7 Strips 100 Sheet.....21.95
35mm 1000' Roll 19.50
120mm 3 Frame 4 Strips 25 Sheet.....4.25
120mm 3 Frame 4 Strips 100 Sheet.....14.95
120mm 4 Frame 3 Strips 25 Sheet.....4.25
120mm 4 Frame 3 Strips 100 Sheet.....14.95
120mm 3 Frame 4 Strips (6x7) 25 Sh.....4.25
120mm 3 Frame 4 Strips (6x7) 100 Sh...14.95
120mm 9 Single Frame Per Page 25 Sh...5.25
120mm 1000' Roll .24.95 70mm 1000' 29.95
70mm 3 Frame 3 Strips 100 Sheet.....21.95
4x5 Single 100 S.....8.95 4x5 4 Frame 25 Sh.....4.25
4x5 4 Frame 100 Sh14.95 5x7 2 Frame 100 Sh...14.95
8x10 Single 25 Sh....4.25 8x10 Single 100 Sh....14.95

SLIDE MOUNT, MOUNTERS AND SLIDE PAGES

Pakon 100 .....10.75 Pakon 500.....24.25
Pakon 2500 .....64.95 Pakon 10,000.239.50
Pakon slide Mounter 38.95

Gepe Anti Newton: Glass Mts.

35mm .....6.45 6x45 6x6 .....11.25

Cardboard Mounts Box 1000 Head Seal

35mm .....28.95 6x45 6x6 .....64.95
Hand Mounts Heat Press 35mm 174.95
Film Cutter w/Tacker 199.00
2-1/4x2-1/4 Hand Press 129.00
35mm Self Seal Cardboard Mts 1000...39.95
Logan Slide File (metal-group) #200 .....11.50
Logan Slide File #1500 .....19.95

WESS PLASTIC MOUNTS

35mm 002 (box 50) .7.25 w/AN Glass....11.25
35mm 500 (box 50) .7.50 w/AN Glass....13.95
6x4 5 002 (box 20) ..5.95 w/AN Glass....15.95
6x6 001 (box 20) .....5.95 w/AN Glass....15.95
QM5050 Cardboard Mount Opener 3.99

MOUNTED SLIDE PAGES

Top Load (35mm) 2x2" Slide Pages 25 Sh...6.50
100 .....19.75 500 Sh.....93.75
2-1/4"x2-1/4" 25 Sh .8.50 100 Sh.....24.95

GLASSINE ENVELOPES

35mm 100 Strips 3.95
120mm 100 Strips...3.95 w flaps 16.95
4x5 100 Pack 4.95

ORDERING, PAYING and SHIPPING INFORMATION

Mastercard, Visa, Discover, Money-Order, Certified Check, (personal check up to $6,000.00 with name imprinted on check) accepted. When paying by credit card, state card number and expiration date. Gift certificates avaiable.

Orders by mail—Please print name, address and phone number clearly. (Orders without phone numbrs may be delayed). N.Y. residents please add appropriate sales tax.

All items are covered by USA or Int'l warranty.

Prices valid till **DECEMBER 20,** subject to supplier pricing. Not responsible for typographical errors.

14-Day Money Back Guarantee (with prior approval only) minus freight charges if returned in mint condition, in original packaging, with unfilled warranty cards.

Shipping, handling & insurance charges are additional—To calculate such charges see below.

SHIPPING METHODS

Shipping methods (excluding P.O. boxes will be shipped via airmail) in the Continental U.S.A. will be via UPS ground. alaska, Hawaii via UPS air. Oversized items via truck.

Shipping Charges Are As Follows

U.S.A.

UPS Ground— Min. $7.00 up to 3 lbs. Add 60¢ for each additional lb. Insurance 40¢ per $100.

UPS Air—Blue Label Min. $17.00 up to 3 lbs. Add $1.50 for each add. lb. Insurance 40¢ per $100.

UPS Overnight Red— Min. $38.00 up to 3 lbs. Add $2.00 for each add. lb. Insurance 40¢ per $100.

VIA Truck Min. $75.00 up to 60 lbs. Add $1.00 for each add. lb. Insurance 50¢ per $100. **Alaska, Hawaii** min. $135.00 up to 60 lbs. $1.50 for each additional lb.

VIA Airmail—(USA Territory) All addresses (5-digit zip code only) including APO and FPO addresses. Minimum $12.50 up to 3 lbs. Add. $1.50 for each add lb. insurance $1.00 for each $100.

Express Mail— USA & P.R. (up to $500 value per box) Min. $38.00 up to 3 lbs. Add $2.00 per add lb. includes insurance.

CANADA

UPS Ground— (Except N.W.T & Yokon) Min. $15.00 up to 3 lbs. Add $1.00 for each add. lb Insurance. 40¢ per $100.

UPS Air—Red Label (every address in Canada) 1, 2 or 3 day delivery. Minimum $60 up to 3 lbs. $3.50 for each additional lb. Insurance 40¢ per $100.

VIA Airmail— (Up to $500 value per box). Minimum $15 up to 3 lbs. Add $1.75 for each add. lb. Insurance $1.25 per $100.

Express Mail— (Up to $500 value per box). 1, 2 or 3 day deivery. Minimum $60 up to 3 lbs. $3.50 for each additional lb. Includes insurance.

INTERNATIONAL

UPS Air— (2-3 day delivery) Min. $100.oo up to 3 lbs. Add $12 for each add. lb. insurance. 40¢ per $100.

Airmail— (Up to $500 value per box) Minimum $40.00 up to 3 lbs. Add $8.00 for each additional lb. Insurance $1.25 per $100. (Note: Many restrictions apply.

Express Mail— Up to $500 value per box) Minimum $50.00 up to 3 lbs. Add $10.00 for each additional lb. Includes insurance. (Note: Many restrictions apply).

B&H PHOTO·VIDEO

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COPY SYSTEMS

Polaroid

MP-4 Multipurpose Instant Camera

MP4+Camera w/ Fixed 46" Col.	1099.00
MP4+Camera w/ Rotating 66" Col.	1239.00
44-41 Sliding Camera Head	345.00
TTI AV-810 Camera Head	1,750.00
44-45 Macro Extension	105.00
Ground Glass Components (spec.)	ea. 65.00
44-48 3¼x4½ Back	113.00
44-55 Reflex Viewer	149.95
44-61 Copal Self Cocking Shutter	194.00
17/4 ... 226.00 35/4.5	228.00
50/4.5 ... 228.00 75/4.5	214.95
105/4.5 ... 228.00 135/4.5	228.00
44-81 Tripod Adapter	95.00
44-85 Universal Camera Mt. (for 35mm)	99.00
44-88 Filter Kit	69.00

CU-5 Close-Up Camera

88-1 3¼x4¼ Pack Film Camera w/Back	215.00
88-45 4x5 Film Camera (Reg. 545 or 550 Back)	168.00
88-59 4x3 Color Autofilm Body	239.00
88-51 4x3 B&W Autofilm Body	239.00

Lens Components

17/4 ... 459.00 35/4.5	459.00
75/4.5 ... 359.00 127/4.7	359.00
17/4 USED	349.00
88-20 AC-DC Power Supply	375.00
Frame Attachment 3" (specify)	ea. 64.50
88-7 Ratio Multiplier	108.00
Special Frame Att. 3" (spec.)	ea. 94.00
88-36 Dental Kit	219.95
88-25 Viewfinder for 5" Lens	118.00
Frame Attachment 5" (spec.)	118.50
88-40 Polarizing Filter	59.00
88-65 Universal Mount	39.00

BOGEN COPY SYSTEMS & REPRO COPY STANDS W/BOARD

0100 Copy Trans	329.95
0103 Bowens Illumitran 3-SC	949.50
Schneider Comp 60/5.6	194.95
1870 Technal TC-1 Copy Stand	239.95
1890 Technal ST-5	109.95
1700 Mini Repro	139.95
1710 ... 329.95 1712	349.95
1713 ... 339.95 1714	359.95

SUPER-REPRO

1720 ... 519.95 1722	549.95
1723 ... 539.95 1724	569.95

MAXI-REPRO

1730 ... 539.95 1732	569.95

LIGHTING ASSEMBLIES

1705 F/Mini Repro	69.95
1770 ... 209.95 1771	209.95
1772 ... 299.95 1773	299.95
1781 ... 199.95 1782	199.95
1783 ... 284.95 1784	284.95

BENCHER

M2 Series

Camera Stand-Table Model (13201)	397.95
Camera Stand-Wall Model (13205)	340.95
Quartz Tabletop Replicator Kit (13214)	890.95
Incandescent Tabletop Repl. Kit (13217)	859.95
Quartz Tabletop Producer (13260)	1138.95
Quartz Lo Base (13262)	1415.95
Quartz Hi Base (13264)	1573.95
Quartz Lo Base Ilumia (13232)	1730.95
Quartz Hi Base Ilumia (13233)	1867.95

M3 Series

Camera Stand-Wall Model (43006)	399.00

NEW! Copymate II Series Copy Stands

Table Top Model (90020)	209.95
Quartz Kit (90030)	345.95
Quartz Producer Kit (90050)	470.95
Incadescent Producer (90053)	439.95

TESTRITE

COPY STAND		COPY LIGHTS	
CS-7	36.50	23-P	39.75
CS-1	43.95	23-C	41.50
CS-2	56.75	35-2	39.75
CS-6	62.95	23-44	58.00
CS-3	78.95	35-4	63.95
CS-4	106.95	45	78.95
CS-5	150.95	CDL	129.00
CS-8 w/Light			198.50

Magnetic Copy Board 11x14"	23.95
Magnetic Copy Board 16x20"	29.95

BESELER

Dual-Mode Deluxe

Dual Mode DLX Slide Duplicator	1350.00
Dual Mode Slide Duplicator	979.00
Beseler APO Rodagon 75F4	499.00
Universal Camera Mount	159.00
Diffusion Illumination Chamber	179.00
Positive Position Slide Carrier	149.00

BESELER COPY SYSTEMS

CS-14	162.00	CS-21	279.95
CS-24	499.00	CLA-14	64.95
CLA-20/21	69.00	CLA-24	69.00

WESS PLASTIC, INC.

The Holder	50.00
The Composer	114.95
The Glower	57.00
Filter Drawer (2"x2")	39.00
Beseler Dual Mode Adapter	65.95
The Duper	72.00
3x3 Filter Holder	175.00
Box 50 Pin Register Mounts (AAA002)	11.25

CHEMISTRY

KODAK B&W CHEMISTRY

	Qt.	½ Gal.	Gal.	5 Gal.
D-76	2.39	2.49	3.95	—
Dektol	2.29	2.79	4.29	17.90
Microdol-X	3.39	—	6.19	22.95
Fixer	1.75	2.75	3.79	16.49
Rapid Fix	—	—	6.99	17.69

DK-50 or D-11 or D-19 gal ea.			4.69
T-Max Dev. Gal.	7.89	5 Gal.	26.95
T-Max RS Dev. Rep Gal.	8.99	10 Gal.	61.95
HC 110 2 Gal.	9.39	3½ gal.	14.95
Kodafix Liquid gal.			4.99
Photoflo 4 oz.	3.09	16 oz.	5.59
28% Acetic Acid Pint			2.89
Indicator Stop Bath 16 oz.	4.09	Gal.	25.79
Glaciel Acetic Acid	4.49	Gal.	19.95
Hypo Clear 11/4 Gal.	2.25	5 Gal.	4.09
Sepia Toner			2.59
Selenium Toner Rapid 8 oz.	5.69	qt.	13.95
Kodalith Dev. 2 Gal.			9.95
Technidol Dev. Liquid 3 Pt.			8.95
SII Activator Qt.	4.95	2-1/2 Gal.	35.95
S30 Stabilizer Qt.	6.99	2-1/2 Gal.	53.95

KODAK COLOR CHEMISTRY KITS

EP-2 3½ Gal.	51.95
EP2 Dev. Replenisher 5 Gal.	38.75
EP2 Bleach Fix Replenisher 3.5 Gal.	32.50
EP2 Bleach Fix 3.5 Gal.	26.95
RA Developer Gal.	13.50
RA Developer Starter	8.99
RA Develop Replenish 10 liter	21.95
RA Bleach Fix Gal.	15.49
RA Bleach Fix & Rep 10 liter	18.95
R3000 Gal.	41.95
C41 Gal ... 43.95 E6 Gal	57.75
Hobby Pack Neg. (C-41) 18.59 SLIDE KIT (E6) 12.50	

Acufine qt.	2.35	Gal.	5.39
Liquid Light 8 oz.	12.75	Pt. 23.95	Qt. 44.95
Ethol LPD Gal.	6.75	Ethol UFG Gal.	6.75
Sprint Chemistry			In Stock

unicolor color chemistry

	QT	GAL	4 GAL
R2	—	32.50	—
Uniprint (RA)	—	28.70	—
K2	20.95	49.95	—
3-Step	22.50	43.39	—
Rapd E-6	25.95	61.95	169.95
2-Step	13.99	35.95	54.50
New! Trans 6	—	51.95	125.95
UNIPRINT 10 LTR. DEV. & BLIX			37.95

ILFORD CHEMISTRY

M.G. Dev. 5 Qt.	4.49	5 gal.	16.50
M.G. Fixer 2 Qt.	3.25	2 gal.	9.79
ID 11 Qt.	2.25	gal.	3.95
Microphen qt.	2.25	gal.	3.95
Bromphen qt.	2.19	gal.	4.09
Perceptol qt.	3.25	gal.	5.90

Ilfotech HC 28 oz.			14.95
Universal Wash Aid 12.8 oz.			3.35
Universal Stop Bath 12.8 oz.			3.35
2000 Dev. 12.5 Gal.			38.79
2000 Fixer 10 Gal.			24.99
Univ. Developer (film or paper) gal			3.25
Universal Developer (paper) 10 gal			19.95
Univ. Fixer 1/2 gal	3.25	4 gal	14.95

CIBA CHEMISTRY

P-30 6 Liter (w/DEZ Addit)	87.49
P30 2 LTR Powder Kit	31.49
P30 6 LTR Fixer	24.29
P30 6 LTR Powder Devl	19.49
P30 6 LTR Powder Bleach 6 Liter	63.70
P-3 Developer Start. 3.5 gal.	27.49
P-3 Bleach Start. 3.5 gal.	30.49
P-3 Fixer 3.5 gal.	21.95
Transparent Retouching Dyes	38.95
P30 Color Print Techniques	17.95

EDWAL

New TG-7 Qt.	11.95	Gal.	29.95
FG-7 Qt.	11.95	Gal.	33.50
Platinum II Qt.	11.95	'G' Developer Qt.	14.50
Ultra Black Qt.			14.50

BESELER LIQUID CHEMISTRY

'A' 2-step 1 liter	13.50	4 liter	33.00
10 liter	46.75	30 liter	96.00
CN-2 Liter	18.00	5 liter	58.75
E-6 liter	20.75	E6 5 Liter	60.50
NEW R4A 5 Liter			31.99
New! R4A Liter 14.95		2½ Liter	26.95
New! 3 Step Liter 22.00		2½ Liter	44.95

BESELER POWDER CHEMISTRY

CN-2 1/2 Liter	6.15	Liter	11.25

ORIENTAL CHEMISTRY

Plus Film Dev. Ltr.	8.29	2.5 Gal.	43.80
Plus Paper Dev. Ltr.	8.29	2.5 Gal.	43.80
Plus Rapid Fixer Ltr.	8.35	2.5 Gal.	30.99
AB-55 3QT			23.95

PHOTOCOLOR KITS (Developer & Bleach Fix)

Photocolor II 1½ Liter	16.75	6 Liter	47.95
FP-1-1/2 Ltr.	19.90	6 Ltr. Kit	45.95
Master Class RA-4 5 Ltr.			32.95
Chrome R 5 Liter Kit			59.90
Chrome-6 (E-6) 1200 ML Kit			24.90
Chrome-6 (E-6) 5 Liter Kit			68.90
Chrome-6 (E-6) 15 Liter Kit			164.90
Printmaster LTR	14.25	5 LTR	42.00
Unitol LTR			8.49
Master Class Chrome 6 5 Ltr. Kit			69.00
Master Class Chrome 6 15 Ltr. Kit			165.00

HEICO CHEMICALS

ILC 90 Qt.	6.79	5 Qt.	21.50
OS Film Dev. Qt.	9.95	5 Qt.	39.50
Permawash Qt.	6.95	5 Qt.	25.95
NHS Fixer (w/o Hard) Qt.	4.75	5 Qt.	16.79

AGFA CHEMISTRY

Rodinal 4 oz.	5.39	16 oz.	7.99
Neutol Paper Dev. 4 oz. (Warmtone)			1.99
16 oz. (warm)	4.99	42 oz. (cold)	6.99
Agefix 4 oz.	3.29	32 oz.	14.49
Multicontrast Developer 16 oz.			2.95

PAPER CHARACTERISTICS ... PAPER CHARACTERISTICS ... PAPER CHARACTERISTICS ...

1993 B&H Photo-Video

KODAK

POLYCONTRAST - Expanded Selective Contrast Range 0-5 Grades. Fast Speed Developer Incorporated for Rapid Processing. Available in F-Glossy, E-Lustre or N-Matte Surfaces.
KODABROME - Fast Speed, Developer Incorporated. Available in Grades 1-5 and in F-Glossy, E-Lustre and N-Matte Surfaces.
PANALURE SELECT - Projected Speed, Developer Incorporated for High Quality B&W Prints from Color Negatives. Available in 3 Contrasts and in F-Glossy Surfaces.
POLYFIBER - Selective Contrast, Neutral Image Tone, Medium Speed. Available in F-Glossy, G-Lustre or N-Matte Surfaces.
ELITE - Silver Rich Fine Art Paper, Premium Weight, Neutral Blacktone, High Lustre Surface. Available in Grades 1-4
EKTALURE - Warm Tone High Speed. Available in G-Lustre
P-MAX ART - Double Matte Surface Makes Excellent Tooth for Hand Coloring Without Backprint.
EKTAMAX RA - B&W Prints With Neutral Image Tone from Color Negatives. Process in RA-4 Chemistry
EKTAMATIC - High quality, Continuous Tone Projected Speed. Selective Contrast Uses S II, and S30 Chemistry. Available in F-Glossy or N-Matte Surfaces.
EKTACOLOR PROFESSIONAL - RC Paper for Color Prints from Negative. Medium Contrast. Uses EP-2 or Compatible Chemistry. Available in F-Glossy, N-Matte or E-Lustre Surface
EKTACOLOR PLUS - Same as Above with Higher Contrast
RA PORTRA - Low Contrast. Optimized for Portraiture. Uses RA-4 and Compatible Chemistry Available in F-Glossy, N-Matte or E-Lustre Surfaces.
RA-SUPRA - RC Paper for Color Print from Negatives Medium Contrast for Industrial or Commercial Application
RA ULTRA - RC Paper for Color Print from Negatives High Contrast for Industrial or commercial Application
RADIANCE - RC Color Prints from Transparencies. Available in F-Glossy, or N-Matte Surface
POLYMAX - Premium High Speed Widest Range Selective Contrast. Brilliant Whites. Excellent Separation of Midtones and Shadows. Non Developer Incorporated. Available in F-Glossy, E-Lustre or N-Matte Surfaces.
RADIANCE SELECT - Ultra High Glossy Surface from Slides Excellent Detail and Color Saturation. 7 Mil Estar White Base.

ILFORD

MULTIGRADE RAPID VARIABLE CONTRAST RC. Rich Blacks, Bright Whites Developer Incorporated. Excellent Tonal Range Achieves 12 Contrast Grades. Available in Glossy, Matte, or Pearl Surfaces.
MULTIGRADE DELUXE VARIABLE CONTRAST RC. Brilliant Whites Deep Rich Blacks. Wide Tonal Range. Non Developer Incorporated Achieves. 12 Contrast Grades. Available in Glossy, Pearl and Matte Surfaces.
MULTIGRADE FIBER VARIABLE CONTRAST B&W FIBER. Exhibition Quality Achieves 12 Contrast Grades. Available in Glossy, Matte or Stipple.
ILFOSPEED RC GRADED DELUXE - Bright White Base. Neutral Blacks Available in Grades 1-5. Glossy, Semi Matte or Pearl Surfaces.
GALERIE FB - Highest Quality Exhibition Paper. Archival Permanence. High Silver Content Fast Exposure Available in Grades 1-5. Glossy or Matte.
ILFOCOLOR DELUXE - Polyester Base Color Print Deluxe Glossy Surface Excellent Color Saturation, Brilliant Whites. EP2 or RA Type.

AGFA

MULTICONTRAST PREMIUM-RC - Blacker Blacks and Whiter Whites Than Any Other Variable Contrast Paper. Neutral Image Tone Can Be Altered by Choice of Developer Excellent Toning Characteristics. Non Developer Incorporated. Haze-Free Blacks With Extended Contrast Range At The High End. Pure, Radiant Whites. Glossy or Semi-Matte Surfaces.
PORTRIGA - D.W. Fiber Base. Warm Blacks and Warm Whites. High Silver Saturation. Warm Tone Chlorobromide Emulsion. Ideal for Exhibition or Poratraits Available in Glossy or Semi-Matte. Grades 1-3.
INSIGNIA FINE ART - D.W. Fiber Base. Warm Blacks with Bright, Neutral Whites. High Silver Saturation. Warm Tone Chlorobromide Emulsion. Extensive Tonal Range Uniform Grade-to-Grade Speed. Glossy Surface. Grades 1-4.
BROVIRA - S.W. or D.W. Fiber Base. Cold Tone. Fast Bromide Emulsion. Silver Rich Blacks. Brilliant Whites. Wide Development Latitude. Expanded Tonal Range. Glossy Surface. Grades 1-5.
BROVIRA-SPEED RC - Similar to BROVIRA D.W. Available in Glossy, Lustre or Semi-Matte. Grades 1-4.
PORTRIGA-SPEED RC - Similar to PORTRIGA D.W. Available in Glossy or Semi-Matte. Grades 2-3.

ORIENTAL

GRADED S.W. AND D.W. - Cold Tone Exhibition Quality, Brilliant Whites Intense Deep Black Excellent Tonal Reproduction. Available in Glossy Grades 1-5
VARIABLE CONTRAST F.B. - Selective Contrast, Cold Toned, Full Contrast Range. White Based. Available in Glossy
PORTRAIT - Warm Toned. Warm Base. Available in Lustre or Semi Matte Grades 2 and 3
RC GRADED OR RC VARIABLE CONTRAST - Silver Rich, Clean Whites. High Printing Speeds. Available in Glossy or Semi Matte. RC Graded. Available in 2 and 3.
PANCHROMATIC - For B&W from color Negatives. Natural Brightness Excellent Tonal Reproduction. Available in Glossy

FORTE

BROMOFORT - A Bluish-Black Image Tone on a Pure White Paper Base. Available in Double Weight, Glossy or Semi-Matte Paper Surfaces. Contrasts grades 1, 2, 3, 4, and 5.
POLYGRADE RC - Variable Contrast RC Medium Weight Paper with a Neutral Black Image Tone on a Pure White Paper Base. Available in Glossy or Semi-Matte. Compatible with Kodak and Ilford Variable Contrast Filters.
POLYGRADE FB - Bluish-Black Image Tone on a Pure White Paper Base. Double Weight Fiber Base Paper Available in Glossy or Semi-Matte Surface. Compatible with Kodak and Ilford Polycontrast Filters.
FORTESPEED GRADED RC - Resin Coated, MW Graded RC Paper. Provides Neutral Black Image on a White Paper Base. Available in Glossy or Semi-Matte Surfaces. Contrast Grades 2 and 3 Only.
FORTEZO WARM TONE GRADED FIBER - Warm Tone Image on Pure White Paper Base. Double Weight Paper in Glossy or Semi-Matte Surfaces. Available in Contrast Grades 1 through 4.
FORTEZO MUSEUM WEIGHT - Identical to Fortezo Double Weight Paper, but in Heavy Weight 300gm Stock. Available in Contrast Grades 2, 3, and 4.

LUMINOS

METALLICS - RC in Gold or Silver Surfaces.
PASTELS - Resin Coated Black Image on Colored Background or as a Positive Colored Image on Black Background. Available in Antique Ivory, Red, Light Blue, Lt. Yellow and Grey.
CLASSICS - Fiber Based Textured Warm Tone Warm Base. Silver Rich Chlorobromide Emulsion. Normal Contrast. R Surface Looks Like Artist's Watercolor. X Surface Looks Like Artist's Canvas. Pearl and Glossy are on White Base.

CIBACHROME

CPS1K - Polyester Base. Normal Contrast with Extra Snap and Color Saturation. Deluxe High Gloss Outstanding Dye Stability
CM1K/CF1K Same as Above but Lower Contrast
CPM1M/CPM44M - Resin Coated Paper Base. Fingerprint and Handling Mark Resistant
CCF7 - Transparent Base. Fast Printing Speed. Higher D-Max. Extremely Fade Resistant

FUJICOLOR

02 - Resin Coated. Print from Negatives, Uses EP-2 or Compatible Chemistry. Available in Glossy, Matte or Lustre
SUPER FA - Resin Coated. Print from Negatives. Uses RA-4 or Compatible Chemistry. Available in Gloss, Matte or Lustre
FUJIFLEX - Polyester Base Super High Gloss Uses RA-4 or Compatible Chemistry
02 HR - Polyester Base Super High Gloss Uses EP-2 or Compatible Chemistry
REVERSAL 35 - Resin Coated Print from Slides. Available in Gloss or Matte
REVERSAL 35 SG - Polyester Base Print from Slides Deluxe High Gloss

B&W & COLOR ENLARGING PAPER

KODAK	4x5 (500)	5x7 (100)	5x7 (500)	8x10 (25)	8x10 (100)	8x10 (250)	8x10 (1000)	8½x11 (250)	11x14 (50)	16x20 (50)	20x24 (50)
Polycontrast RC	46.95	17.49	73.69	10.99	38.20	82.95	316.95	105.95	37.95	76.95	119.95
*Kodabrome RC	—	20.95	—	12.95	45.45	99.25	—	—	43.69	92.95	—
Panalure Select RC	—	21.95	—	14.50	47.90	109.95	500 sh.	—	48.95	—	—
Polyfiber S.W.	46.95	17.49	73.95	10.95	37.49	—	162.95	—	36.95	79.95	—
Polyfiber DW	—	23.95	—	14.95	49.95	109.00	—	—	47.95	103.95	154.95
Ektalure D.W. "G"	—	—	—	20.75	72.25	—	—	—	69.49	141.95	—
**Elite Fine Art	—	—	—	19.95	69.75	—	—	—	66.95	136.95	—
P-Max Art	—	—	—	14.95	49.95	—	—	—	46.95	94.95	149.95
Polymax RC	49.95	19.95	73.95	12.95	42.95	96.95	—	112.95	41.95	80.95	124.95
Ektamax RA	—	26.95	—	—	58.95	—	—	—	56.95	116.95	—
Ektamatic S.W. (Glossy***)	—	—	—	—	51.95	—	219.95	50 sh.	—	—	—
Ektacolor Plus	—	23.95	—	9.95	37.50	—	—	—	36.95	74.95	111.95
Ektacolor Prof.	—	—	—	9.95	37.50	—	—	—	36.95	74.95	111.95
RA—Portra	—	—	—	8.95	32.50	—	—	21.95	31.50	64.39	105.95
RA—Supra	—	24.90	—	8.95	32.50	—	—	21.95	31.50	64.39	105.95
RA—Ultra	—	—	—	8.95	32.50	—	—	21.95	31.50	64.39	105.95
Radiance	—	—	—	15.95	60.95	—	—	—	59.95	121.95	181.95
									(100 SH)		
New! Radiance Select Glossy	—	—	—		134.59	—	—	—	249.00	269.00	399.00

Postal Card D.W. 100sh ... **19.95** 500sh ... **77.95** (#2 only) *F2, F3, other add 10% **S2, S3 OTHER ADD 10% ***Others Call

ILFORD	4x5 (1000)	5x7 (100)	5x7 (250)	8x10 (25)	8x10 (100)	8x10 (250)	8½x11 (50)	8½x11 (250)	11x14 (50)	16x20 (50)	20x24 (50)
Multigrade III RC	83.95	16.95	31.95	9.79	32.79	69.65	22.95*	87.95	33.25	73.95	109.95
M.G. III DLX	83.95	16.95	31.95	9.79	32.79	69.65	22.95	87.95	33.25	73.95	109.95
MG Fiber S.W.	—	17.95	—	10.99	38.25	79.95	—	—	36.95	—	—
MG Fiber D.W.	—	23.95	—	13.95	47.95	103.95	—	—	45.95	93.50	149.95
Ilfospeed RC. DLX	—	21.95	43.95	12.95	45.49	99.00	—	—	43.95	—	—
Galerie FB	—	29.95	—	19.95	64.95	—	—	—	61.95	133.95	—
Colorlux RA	—	—	—	—	94.95	—	*glossy	—	90.95	189.95	—

AGFA	5x7 (100)	5x7 (250)	8x10 (25)	8x10 (100)	8x10 (250)	8x10 (500)	11x14 (50)	16x20 (10)	16x20 (50)	20x24 (10)	20x24 (50)
Multicontrast Premium	15.49	34.95	9.95	32.95	72.95	—	33.95	17.95	74.95	—	102.95
Portriga Speed R.C.	—	—	10.55	35.50	—	—	37.50	17.45	—	—	—
Portriga Rapid D.W.	—	—	46.45	57.19	—	—	54.89	25.95	117.49	38.95	189.00
Brovira S.W.	—	—	12.95	41.95	—	169.00	41.50	—	—	—	—
Brovira D.W.	—	—	15.59	51.29	—	235.95	50.95	27.50	116.95	—	—
Brovira R.C.	—	—	10.59	35.35	—	169.95	37.45	19.25	—	—	—
Insignia Fine Art	—	—	19.39	67.29	—	—	64.69	33.50	—	49.95	—

FORTE	5x7 (100)	8x10 (25)	8x10 (100)	8x10 (250)	11x14 (50)	16x20 (10)	16x20 (50)	20x24 (10)	20x24 (50)
Bromofort D. W. Graded	18.95	12.65	39.00	85.00	40.00	—	69.00	25.00	—
Polygrade F. B.	18.49	12.65	39.00	85.00	40.00	—	69.00	—	107.50
Polygrade R. C.	17.25	10.95	38.19	84.50	36.95	—	74.75	—	112.95
Fortezo Graded	25.50	13.95	50.75	—	46.00	19.95	80.50	31.95	143.75
Polygrade Warmtone	—	20.49	64.49	—	62.50	28.95	—	—	—

LUMINOS	5x7 (100)	5x7 (250)	8x10 (10)	8x10 (25)	8x10 (50)	8x10 (100)	8x10 (250)	11x14 (10)	11x14 (25)	11x14 (50)	16x20 (10)	16x20 (50)	20x24 (10)	20x24 (50)
Flexacon V.C.	15.49	31.50	—	9.75	—	30.95	67.95	9.95	—	31.95	19.95	67.95	29.95	102.95
Metallics	—	—	20.50	—	55.95	—	—	37.95	69.95	—	62.50	—	89.95	—
Pastels	—	—	15.95	—	45.95	—	—	27.95	58.95	—	47.50	—	69.95	—
Classic G or P D.W.	—	—	—	15.95	—	—	—	14.95	—	—	24.50	—	—	—
Classic R or X P.W.	—	—	—	24.95	47.50	—	—	20.95	—	89.95	46.95	184.95	62.45	234.95
RCR-Art	—	—	—	18.90	—	55.95	—	—	33.95	53.50	31.95	109.95	—	—
Photo Linen	—	—	37.95	—	—	—	—	69.95	—	5 sh.	79.95	—	—	—

ORIENTAL SEAGULL	5x7 (250)	8x10 (25)	8x10 (100)	8x10 (250)	8½x11 (250)	11x14 (50)	16x20 (10)	16x20 (50)	20x24 (10)
R.C. Variable Contrast	35.90	10.95	35.20	76.95	89.00	34.00	17.95	69.00	25.95
Variable Contrast D.W.	—	11.95	39.95	84.95	—	37.95	19.95	79.95	27.95
NEW! FB Portrait	—	14.50	48.29	—	—	47.50	—	109	36.75
NEW! RC Portrait	—	11.50	35.50	—	—	37.75	—	84.00	28.90
Oriental FB S.W. (Graded)	—	10.95	32.95	—	—	—	—	—	—
Oriental FB D.W. (Graded)	64.95	15.95	53.00	—	—	47.00	24.95	99.00	36.95
Oriental R.C. (Graded)	—	10.95	41.95	—	—	—	—	—	—
Panchromatic R.C. Glossy	—	13.95	48.95	107.95	—	47.95	—	—	—

CIBACHROME	8x10 (10)	8x10 (25)	8x10 (50)	8x10 (100)	11x14 (10)	11x14 (25)	11x14 (50)	16x20 (10)	16x20 (50)	20x24 (25)
RC Pearl (44m)	—	22.95	39.95	69.95	—	38.00	69.95	32.00	139.00	99.00
New RC Glossy (CPMIM)	—	22.95	39.95	69.95	—	38.00	69.95	32.00	139.00	99.00
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New! Blockrome Mod. Cont. (CLMIK)	—	44.95	89.95	—	34.95	79.95	149.00	69.95	—	—
Low Contrast (CF1K)	—	—	—	149.00	—	—	139.00	—	318.50	240.75
CCF-7 Transparent	—	—	109.90	—	—	—	209.00	—	397.50	327.50

FUJICOLOR	8x10 (100)	8½x11 (100)	11x14 (100)	16x20 (50)	20x24 (50)
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Super FA	26.89	39.95	55.99	57.95	89.95
Fujiflex FA	89.95	—	179.95	194.95	299.95
Negative 02 HR Super Deluxe	79.00	—	149.00	169.00	—
Reversal 35 (Prints from slides)	57.90	—	114.90	117.90	179
Reversal 35 SG Super Deluxe	109.90	—	206.50	228.95	320

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Super Proofer 35mm....**15.99** 120mm....15.99

MINIT MASK

• Produces contrast reduction mask for dupe slide, Ciba or B&W prints
• No darkroom or chemicals required

MM 35 RA-35mm Mounted Slides....124.95
MM 35 Plan-35mm plain w/Anti-Newton....124.95
MM 35 BS-35mm Beseler 23C....124.95
MM 35 BB-Beseler 45M....139.95
MM 45 BS An-4x5 Beseler w/Anti-Newton....299.95
MM 45 OM An-4x5 Omega w/Anti-Newton....339.95

ANALYZERS & DENSITOMETERS

ESECO Speedmaster

SM 800A....1,225.00
R75D....**1,345.00** TR90....3,055.00
R90....**2,425.00** T90....2,515.00
T85D....**1,699.00** CM3000....2,875.00
CM4000....**3,849.00** M100A....899.00

OTHER BRANDS

Durst DES 100 TPA....225.00
Durst DES 100CA....349.00
Beseler PMIA....**299.00** PM2A....455.00
Beseler Program Module....74.00
X-Rite 404A....**1489.00** 414A....1829.00
X-Rite 880....**1829.00** 881....2275.00
X-Rite 892....**2899.00** 310T....3049.00
X-Rite 310TR....**3649.00** 810TR....2689.00
X-Rite 811TR....**3099.00** 820TR....3495.00
MacBeth TD932 **2100.00** TD903....3585.00
MacBeth RD919....**3295.00** TR924....4395.00
MacBeth TR1224....3395.00

DEVELOPING SUPPLIES

PATERSON/PHILIPS

EM 1030 Enlarging exp. meter....91.50
35mm Tank with reel....17.50
Universal Tank with Reel....18.25
Beseler Universal Tank with Reel....12.95
3-Reel Tank....**17.99** 5-Reel Tank....24.29
8-Reel Tank....**37.99** Auto load Reel....5.99
Beseler Auto Load Reel....3.99
Force Film Washer....11.95
Print Drying Rack....34.75
RC Squeegee Film **9.50** RC Print....26.50

TRI COLOR TRAYS

3 5X7....**6.19** 3 8X10....7.40
3 12X16....**16.25** 3 16X20....36.75
Print Tongs (2)....6.50
12" Color Therm....18.00
Pro Proofer....44.09
35mm Contact Proof Printer....53.75
2 1/4x 2 1/4 Contact Proof Printer....56.75
Test Strip Printer....19.00
Darkroom Safelight (orange)....28.50
Micro Focus Finder....18.95
Major Focus Finder....37.95
Print Washers Auto....**107.25** Major....205.95

H-Speed Print Washer

8x10....**21.50** 11x14....56.95
Orbital Color Print Processor....29.90

S.S. TANKS & REELS

35mm Single Tank....7.95
120 Tank w/2-35mm Reels....18.95
35mm 4 Reel....**19.25** 8 Reel....49.95
Reels 35....**4.25** 120 **5.19** 220....8.95

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35 Single Tank....26.95
35 2 Reel Tank (120)....31.95
8 Reel Tank....149.95
Reels 35....**18.95** 120....18.95

KingConcept

35 SS Reel....17.50
120 Reel....**17.95** 220....18.95

MOTOR & DRUMS

	Ciba	Beseler	Unicolor
Motor Base	—	—	97.95
Deluxe Motor	—	105.00	—
8x10 Drum	21.95	23.50	31.50
11x14 Drum	—	44.95	43.95
11x14 Tube	15.95	—	—
16x20 Drum	48.95	88.95	74.95

Unicolor Film Drum II....56.95
Unicolor Plastic Reels (110.35,120)....7.50
Dev. Tec 20x24 Drum....59.95

STORAGE BOTTLES AND TANKS

Pint....**1.29** Quart....1.39
1/2 Gal....**1.79** Gal....2.25
Air Evac Qt....4.69
1/2 Gal....**5.05** Gal....6.50
2 Gal. Tank w/Floating Lid....17.95
5 Gal. Tank w/Floating Lid....19.95
30 Gal. Tank w/Floating Lid....74.95
10 Gal. Tank w/Floating Lid....34.95
15 Gal. Tank w/Floatinf Lid....49.95

PRINT WASHERS

11X14....**13.75** 16X20....28.75
Richard 18" Washer....**43.95** 24"....83.95
Arkay 1620 SW Waher....188.00
Arkay 1620A Loadmaster....373.00

Arkay Archival Washers

8x10....**250.00** 11x14....350.00
16x20....**450.00** 20x24....599.00

Oriental Seagull Archival Washers

8x10....**259.00** 11x14....348.50
16x20....**476.95** 20x24....634.95

PAPER SAFES

8x10....**8.90** 11X14....12.90
16x20....**30.90** 20x24....40.95

DEVELOPING TRAYS-SET OF 3

5x7....**5.35** 8X10....4.60
11x14....**7.70** 16X20....27.95
20x24....**63.95** 30X40 ea....72.95

HYPO TRAYS 5" DEEP

11X14....18.95
16X20....24.95
20X24....31.95

STAINLESS STEEL TRAYS

11X14 3" Deep....**63.95** 6"....93.95
16X20 3" Deep....**79.00** 6"....125.00
20X24 3" Deep....**109.00** 6"....139.00

PRINT DRYERS

Falcon RC print dry system....39.95
Falcon RC print drying rack....15.75
Technal A-1 Dryer....229.00
Premier 12x17 T2C....71.95
Premiere RC 500A....**174.95** 1820TC....209.95
Ilford 1250 RC Dryer 20"....2095.00

OMEGA ARKAY

A25....**350.00** 150 Drum....1680.00
RC1100....**850.00** RC2100....1075.00

FILM DRYING CABINETS

CD 10....**629.95** CD 20....739.95
CD 40....**824.95** CD 80....929.00

PUBLICATIONS

Kodak B&W DKRM Dataguide....11.95
Kodak Color DKRM Dataguide....15.95
Kodak Color Print Viewing Kit....11.75
Kodak Proj. Print Scale....7.69
MacBeth Color Checker....33.95
Kodak Professional Photo Guide....16.95

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Static Master Brush 1"....**12.95** 3"....21.50
Kinetronics Static Wisk Brush 1"....14.95
1-1/2" Brush....**29.95** 3"....**39.95** 4"....24.95
Kinestat KS35....99.00
KS 70....**125.00** KS 100....150.00
Camel Hair Brush 1"....**6.95** 2"....11.95
Edwal Film Cleaner 4 oz....6.95
Pec 12....**9.95** Pec 12QT....46.95

FALCON * Free Luminex Cloth

Pro Dust Off....39.95
FBG Kit Dust-Off w/valve ozone safer....21.75
Special DO2 with valve....18.95
Refill FGBR....**5.69** GR2....4.95
Pro Refill 29 oz....**17.95** Plus Refil....6.70
*Dust Off Plus....**33.00** Century w/Nozz....5.99
Cent . Refill....**4.99** Case of 12....48.00

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Finest Hand Crafted Darkroom Products USA Made

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4x5, 8x10 sheet film washers
Archival Washer 11x14, 16x20, 20x24
MAsking Easel 11x14, 16x20, 20x24
Penline Liner
Vacuum Easels
SS Tongs, Anti Static Brush
Fiberglass Drying Screens
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Marshall Introductory Set of 5....15.75
Marshall Hobby Oil Set of 15....51.50
Marshall Advanced Oil Set of 20....65.99
Marshall Master Oil Set of 46....124.95
Marshall Penscil Set....20.75
Spotone (3 Kit)....**5.85** (6 Kit)....10.50
Spot Off....**5.19** Dyene....6.85
Spotone Extracolor Retouching Set (14)....24.25
Color Negative Retouch Kit....9.95
Kodak Dry Retouching Colors....105.95
Sable Brush....3.69

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Pace Film Hook....1.95
Kodak Film Clips pkg. of 10....21.95
Glow in the Dark Tape....8.90
S.S. Dual Thermometer....11.95
Digital StemThermometer....29.95
Kodak Color Thermometer....15.09
Kodak B&W Thermometer....6.49
Kodak Process Therm. Type 3....74.95
Blackout Cloth 4'x16'....13.95
Bamboo Print Tongs (Pair)....2.49
Carr SS Tongs....Pair 7.95
Kodak Auto Tray-Siphon....29.95
Blotting Paper 8x12 (10)....5.49
12x15 (10)....**7.90** 19x24 (10)....14.95
Stirring Paddle Plastic....2.75
Filter-Funnel 16 oz....2.95
16 oz. graduate....**3.69** 32 oz....5.39
72 oz....10.75
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Metal Graduate 32 oz....**40.00** 64 oz....50.00
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WAT Air Film Washer 4 Reel....22.95
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Lintless Cotton Gloves (4 pair)....3.95
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Kodak Rubber Squeegee....24.75
Vinyl Darkroom Apron....12.50
Dodging Kit....**3.50** Vignet Kit....5.75

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DV199A (5'x6')....**59.95** D68 (6'x8')....89.00
C1010 (10'x10')....**109.95** A1212 (12'x12')....124.95
Prolab (20x20)....**392.00** Speed Control....40.00

DORAN DARKROOM LOUVERS

DV99....24.50
L1010....**59.00** L1212....58.90
L1224 (FOR 744 PS OR WC)....69.95
L1818 (For ProLab)....99.00

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48"x24"5"....**109.00** 72"x29"x5"....179.00
60"x28x7"....**149.00** 96"x28"x7"....289.00
72"x28"x5"x10" well....209.00
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Economix 2628....**369.00** 2628-2....395.00
Filter 4440-C....**52.00** 4440-H....97.00
WCP-15....**189.00** WCP-25....385.00
WFM-70....**65.00** CS500A....329.00
For Sinks & other Filters....CALL

DELTA 1

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WP-15....**139.95** WP-25....799.00

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110 S....**375.00** 160 M *....575.00
210 M *....**739.00** 500 T....1,599.00
210 MX *....**879.00** 500 TX....1,699.00
Pro Seal 1620 H....829.00
2024 H....**949.00** 2436 H....1,909.00

BOGEN

Technal 510....**319.95** 560....529.95

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8x10 25	—	5.99	5.75	—
8x10/100	21.95	15.95	15.75	19.95
11x14/100	44.50	29.95	29.50	38.50
16x20/100	82.95	56.95	59.50	69.95
20"x50 yd	—	79.95	95.00	—
24"x50 yd	—	97.00	112.00	—
24"x100 yd	—	—	178.00	—
48.5"x50 yd	—	—	189.00	—
40"x50 yd	—	148.00	—	—

Cold Mt. 8x10 25 Sheets....13.95
Cold Mt. 11x14 25 Sheets....31.00

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11X14-100....**86.00** 16X20-100....169.00

SEAL PRINT GUARD UV

Lustre or Matte 24 5"x50 yd....66.00
Seal Foam Overlay 8.5' Length
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Exhibitex Kit 20"x50'....199.00
Color Mount Cover Sheets 26x34"....31.00
18"23"....**28.00** 15"x18"....14.00

Release Paper

26x5 yds....**23.00** 26x20 yds....39.95

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Perforator....99.00
Tacking Iron II....**39.95** 111....35.95
Weights 12"x12"....**115.00** 20x20"....179.00
Unseal QT....11.25
Platen Cleaner 2 oz....**25.00** 16 oz....49.95
Temp. Indicator Strips (50)....19.95
Photo Mount Spray 20 oz....7.29

PRINT TRIMMERS

12" Premier....**25.95** 18"Premier....49.95
15" Premier....**39.95** 24"Premier....89.95
Falcon 14" Trimmer....18.95
Falcon Print Positioner....11.95
Dexter Mat Cutter....18.95
Logan Mat Cutter 2000....**17.95**..4000....39.95
Logan 32"Compact w/Mat Guide & Bevel....99.50
Logan Simplex 40" Cutter w/Mat Guide....229.95
Mount Boards 8x10 (10)....**4.19** 11x14 (10)....8.49
16x20 (10)....17.95

RotaTrim

M12....**132.50** M15....154.50
M17.5....**170.50** M24....198.50
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T-50....**609.95** T-61....694.95
T-73....**789.95** T-85....869.95
Monorail 16....**94.50** Monorail 26....125.99

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105MM F/2.5 CALL!
105MM F/2.8 MAC CALL!
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37MM TO 77MM
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28-70 2.8 269.90
35-80 4-5.6 84.90
35-135 3.5 UC 149.90
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EOS REBEL II BODY CALL!
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EF 80-200 2.8 L CALL!
EF 100-300 5.6 L CALL!
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28-70 3.5-4.5 149.90
28-70 2.8 269.90
35-80 4-5.6 94.90
35-135 3.5 UC 143.90
70-210 4.0 139.90
70-210 2.8 APO 579.90
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400MM CALL!

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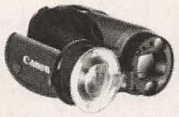

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21-35 3.5/4.2 MAXX 349.90
21-35 3.5/4.2 EOS 349.90
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35-80 MAXXUM 89.90
35-80 EOS 99.90
28-70 3.5 NIKON-AF 109.90
28-70 3.5 MAXXUM 109.90
28-70 3.5 EOS 149.90
NEW! 28-70 2.8 CALL!
35-135 3.5 UC N-AF 149.90
35-135 3.5 UC N-MAXX 149.90
35-135 3.5 UC N-EOS 159.90
90MM MAC N-AF 249.90
90MM MACRO EOS 319.90
90MM MAC MAXX. 249.90
70-210 4.5 NIKON-AF 109.90
70-210 4.5 MAXXUM 109.90
70-210 4.0 EOS 139.90
NEW! 70-210 2.8 APO CALL!
75-300 DL AF **CALL!**
75-300 APO UC N-AF 279.90
75-300 APO UC MAXX 279.90
75-300 APO UC EOS 279.90
400MM APO N-AF 389.90
400MM APO MAXX. 389.90
400MM 5.6 APO EOS 449.90
CALL FOR OTHER SIGMA LENSES!

TAMRON LENSES DEMOS!!!

AUTOFOCUS
28-70 3.5 N-AF 119.07
28-70 3.5 MAXX. 119.07
35-90 4.0 N-AF 109.07
35-90 4.0 MAXX. 109.07
35-90 4.0 P-AF 109.07
70-210 4.0 N-AF 129.07
70-210 4.0 MAXX. 129.07
90-300 4.5 P-AF 169.07
90 2.5 MAC. N-AF 289.07
90 2.5MAC. P-AF 298.07
AF 1.4X CONV. MAXX. 79.07
AF 2.0X CONV. MAXX. 79.07
ADAPT-ALL
SP 17 3.5 249.07
24 2.5 179.07
28 2.5 59.07
28-70 3.5 109.07
SP 35-105 2.8 ASL 449.07
35-135 3.5 209.07
70-210 4.0 109.07
SP 60-300 3.8 279.07
SP 80-200 2.8 LD 679.07
SP 90 MACRO 2.5 219.07
SP 2X CONV. 69.07
SP 500 8.0 289.07
SP 400 4.0 LD 1629.07
SP 300 2.8 LD 1829.07
MOUNTS CALL!

ALL ITEMS SUBJECT TO PRIOR SALE.

FLASHES

VIVITAR FLASHES
283 AUTO EFU 63.90
285 HV AUTO EFU 78.90
SERIES 1 MACRO RINGLIGHT 69.90
SC-2 OR 3 19.90
VP-1 21.90
LK-1 19.90
FK-1 24.90

SUNPAK FLASHES
DX8R RING LIGHT 137.90
AUTO 544 124.90
AUTO 555 149.90
622 ZOOM KIT 227.90
622 SUPERZOOM KIT 289.90
383 SUPER FLASH 67.90
144 FLASH 36.90
1600A FLASH 27.90
2000DZ 45.90
433D CANON 67.90
433D MINOLTA 67.90
433D NIKON 67.90
433D AF MAXXUM 77.90
433D AF NIKON 77.90
SUNPAK ACCESSORIES CALL!

120J AUTO BARE BULB FLASH SYSTEM IN-STOCK! CALL!

METZ FLASHES
45 CL-1 OUTFIT 199.90
45 CL-1 NI-CAD 233.90
45 CL-4 OUTFIT 287.90
45 CL-5 OUTFIT 367.90
60 CL-1 OUTFIT 429.90
60 CL-4 OUTFIT 544.90
WE CARRY THE FULL LINE OF METZ FLASH ACCESSORIES CALL!
QUANTUM CALL!
PERMAPAK CALL!

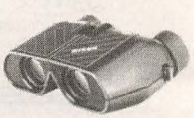
GADGET BAGS

WE CARRY TAMRAC BAGS!
VIDEO BAGS CALL!
CAMERA BAGS CALL!
ACCESSORIES CALL!

DOMKE BAGS
F440 TRIPOD CASE 37.95
F801 SATCHEL BAG 42.85
F3X SUPER COMPACT 66.13
F2 ORIGINAL BAG 88.79
F1X BIGGER BAG 116.35
PRO ALUMINUM CASES
PRO 13X18X6 57.90
PRO 22X19X7 97.90
HALLIBURTON CASES
#103 13X18X6 147.90
#105 13X21X6-1/2 174.90
#107 21X13X7-1/2 177.90
#106 17X21X7-1/2 197.90
TUNDRA CASES
SK821 W/ DIV. CALL!
SK718 W/ DIV. CALL!
SK518 W/FOAM CALL!
SK716 W/DIV. CALL!
SK827 W/FOAM CALL!
PELICAN CASES
1400 (13.5X12.7X6) 41.90
1500 (18.5X15.2X6.7) 64.90
1600 (23.2X20.7X9) 94.90

TENBA PRO CASES! CALL!

BINOCULARS



NIKON BINOCULARS
NEW MODELS CALL!
7X20 COMPACT CALL!
8X23 COMPACT CALL!
10X25 COMPACT CALL!

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AF 8X22 137.90
WEATHERMATICS CALL!

ZEISS BINOCULARS
PRICES INCLUDE USA WARRANTY
ALL ZEISS BINOCULARS COMPLETE W/CASE!
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DIALYT 8X30B/GA CALL!
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BUSHNELL BINOCULARS
POWERVIEWS CALL!
ZOOMS CALL!
ARMORED CALL!
OPERA GLASSES CALL!

HOVE BOOKS

H131 NIKON 8008S 15.90
H130 NIKON F4,F3 15.90
H132 NIKON 6006 15.90
H136 NIKON SB24 15.90
H127 MAXXUM 3Xi 15.90
H126 MAXXUM 7Xi 15.90
H106 CANON EOS 15.90
H108 CANON REBEL/REBEL S 15.90
H109 CANON ELAN 15.90

SEA & SEA

MX10 CALL!
ACCESSORIES CALL!

KODAK CAROUSELS

4400 W/O LENS 237.90
4600 W/O LENS 297.90
5600 W/O LENS 429.90
102 LENS 39.90
102-152 LENS 79.90
ACCESSORIES CALL!
TRAYS CALL!
SCREENS
DALITE CALL!
PICTURE KING CALL!
CHALLENGER CALL!

Prices quoted are valid for month of issue, subject to availability and subject to change without notice. Please call for our lowest price. We are not responsible for any typographical errors.

DEC '93

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ATLANTA, GA

World class prices with Southern hospitality

*All items are shipped complete with all accessories and instructions as supplied to us by the manufacturer. All items are NEW and covered by USA Warranty. **WE DO NOT SELL GREY MARKET PRODUCTS.**

THE PEACH STATE PHOTO DIFFERENCE

- **We sell only USA warranty products! No grey market!**
- **All products are complete, factory packed, we don't remove or switch anything!**
- **We're the mail order division of Wolf Camera & Video!**

TRIPODS

SLIK TRIPODS

EZ-POD	36.90
U112	46.90
U212	64.90
444 SPORT	69.90
333 SPORT	74.90
M322	106.90
322 AUTOFOCUS	146.90
PROFESSIONAL SP	**299.90**
PROFESSIONAL	**324.90**
PROFESSIONAL 4	**394.90**

SLIK VIDEO TRIPODS

511QF	39.90
512QF	49.50
504QF	75.90
505QF	127.90

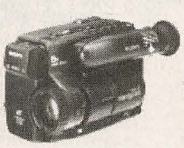
SLIK ACCESSORIES

AUTOFOCUS HEAD	59.90
VIDEO HEAD	29.90
BALL HEADS	CALL!

VELBON TRIPODS

CALL!

SONY VIDEO



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WE ARE AN AUTHORIZED SONY DEALER.

ALL "TR" 8MM	CALL!
ALL "F" 8MM	CALL!
ALL "FX" 8MM	CALL!

WE ARE THE MAIL-ORDER DIVISION OF THE SOUTH'S LARGEST SONY VIDEO DEALER!

MINOLTA

NEW! PRO 8-918	CALL!
8-918 ACCESSORIES	CALL!

NIKON VIDEO

PRICES INCLUDE USA WARRANTY

ALL MODELS	CALL!

CANON VIDEO

PRICES INCLUDE USA WARRANTY

E210 8MM	CALL!
E350 8MM	CALL!
UC18MM	CALL!
UC20 8MM	CALL!
UCS1 Hi 8MM	CALL!
UCS3 Hi8MM	CALL!
L1 Hi 8MM	CALL!

CANON VIDEO ACCESSORIES - CALL!

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PRICES INCLUDE USA WARRANTY

NEW VHS-C	CALL!

PANASONIC INDUSTRIAL

CALL!

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122SW WITH COLOR VIEW FINDER CALL!

PHOTO CD

KODAK PHOTO CD PLAYERS IN-STOCK! CALL!

SONY VCRs

ALL SONY VHS VCRs	CALL!
ALL SONY 8MM VCRs	CALL!
ALL SONY PERSONAL VIDEO	CALL!

SHARP 8MM VIEWCAMS

CALL!

ACCESSORIES CALL!

MULTI-STANDARD VIDEO

PANASONIC C PAL	CALL!
8MM PAL	CALL!
AG-W1 VCR	CALL!

STILL VIDEO

CANON	CALL!
KODAK	CALL!

VIDEO ACCESSORIES

AZDEN

WMS-PRO VHF	139.90
WHX-PRO	149.90
ECZ-660/990	49.90
HS07V HEADSET	27.90
CAM-3 MIXER	49.90
DX-431 MIC	17.90

WE CARRY A FULL LINE OF SONY, CANON, AND PANASONIC VIDEO ACCESSORIES - CALL!

RAYNOX INSTAWIDE OR - TELE CALL!

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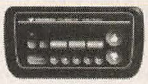
LENS KIT F/TR101	**77.90**
3.55X TELE	137.90
0.5X SUPER WIDE	87.90
2x TELE FOR TR	57.90
3X TELE FOR TR	137.90
0.5X WA FOR TR	77.90



VIDEONICS

MX-1 DIGITAL VIDEO MIXER CALL!

VIDEO EDITOR TU-1 CALL!

EDITMAKER EM-1 CALL!

TITLEMAKER TM-1	CALL!
VIDEO EQUALIZER	CALL!
SOUND EFFECTS "BOING BOX"	CALL!

AUTHOPIZED FOTOVIX DEALER

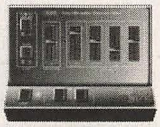
CITIZEN LCD MONITORS CALL!

VIDEO LIGHTS

SPECIAL PURCHASE!
COAST QL20 WITH BATTERY (NP77) AND CHARGER
ONLY 29.90

SUNPAK VIDEO LIGHTS

RL20 KIT	29.90
RL10 KIT	39.90
CZ200 AUTO KIT	69.90



SIMA

SVC COPY KIT	27.90
SVP VIDEO PROP	37.90
SMK EASY TITLER	27.90
VIDEO LIGHT BRACKETS!	
SED-2 EDITOR	97.90
SFX-4 COLOR EDITOR	199.90
SFX-5 PRO EDITOR	299.90

VIDEO CHARGER/ DISCHARGERS!

SCG CHARACTER GENERATOR	149.90
SCW COLOR CHARACTER GENERATOR	229.90

VIDEO BATTERIES
SONY, CANON, PANASONIC CALL!

VIDEO TRIPODS

BOGEN	CALL!
SLIK	CALL!
VELBON	CALL!

WE DO USED!

WE ACCEPT TRADE-INS OF 35MM AND MEDIUM FORMAT CAMERAS AND LENSES IN EXCELLENT CONDITION TOWARD THE PURCHASE OF NEW OR USED EQUIPMENT. HERE ARE SOME EXAMPLES OF WHAT WE ARE OFFERING FOR YOUR EQUIPMENT...

CANON

FTB	$44.00
F-1	$99.00
F-IN AE	$247.50
AE-1	$44.00
AE-1 P	$55.00
AT-1	$33.00
T-70	$44.00
T-90	$220.00
EOS 650	$82.50
EOS 620	$88.50
EOS 630	$110.00
EOS RT	$110.00
EOA 10s	$110.00
EOS ELAN	$110.00
EOS REBEL	$55.00
EOS-1	$330.00
EOS A2	$220.00
EOS A2E	$275.00

OLYMPUS

OM-1	$55.00
OM-2	$66.00
OM-2 S PROGRAM	$77.00
OM-3	$88.00
OM-4	$110.00
OM-4 T CHROME	$126.50
OM4-T BLACK	$137.50
OM-F	$44.00
OM-PC	$55.00
OM-G	$44.00
OM-10	$33.00

NIKON

NIKKORMAT FTN	$44.00
NIKKORMAT FT2	$55.00
NIKKORMAT FT3	$66.00
F WTIH STANDARD PRISM	$66.00
F PHOTOMIC FTN	$110.00
F 2 WITH STANDARD PRISM	$110.00
F 2 PHOTOMIC	$137.50
F2S	$154.00
F2 SB	$192.50
F2 A	$165.00
F2 AS	$220.00
F2 T	$330.00
N-2000	$66.00
N-2020	$82.50
N-4004s	$82.50
N-5005	$110.00
N-6000	$88.00
N-6006	$165.00
N-8008	$192.50
N-8008s	$220.00
F3	$220.00
F3 HP	$275.00
F3 T CHROME	$308.00
F3 T BLACK	$330.00
F3 P	$330.00
FM	$71.50
FE	$71.50
FM-2	$110.00
FE-2	$137.50
FA	$110.00
EM	$33.00
FG	$44.00
FG-20	$38.50
F4s	$770.00
N-90	$330.00
AI 15mm F3.5	$440.00
AI 85mm F1.4	$220.00

MINOLTA

SRTs	$44.00
XE-5	$44.00
XE-7	$55.00
XG	$27.50
XG-M	$38.50
XD-7	$44.00
XD-11	$55.00
X-370	$44.00
X-570	$44.00
X-700	$55.00
MAXXUM 5000	$44.00
MAXXUM 7000	$82.50
MAXXUM 9000	$110.00
MAXXUM 5000i	$55.00
MAXXUM 7000i	$110.00
MAXXUM 5xi	$137.50
MAXXUM 7xi	$192.50
MAXXUM 9xi	$330.00
AF 16mm F2.8	$220.00
AF 20mm F2.8	$165.00
AF 100mm F2.0	$137.50
AF 200mm F2.8	$275.00
AF 300mm F2.8	$1100.00
AF 80-200mm F2.8	$275.00

PENTAX

ME	$33.00
ME SUPER	$55.00
MX	$55.00
SUPER PROGRAM	$66.00
P3	$33.00
P3-N	$44.00
P 30 -T	$55.00
PROGRAM PLUS	$55.00
A-3000	$55.00
K-1000	$33.00
LX WITH FA-FINDER	$137.50
KM	$44.00
KX	$55.00
K2	$55.00
K2 DMD	$65.00
SF-10	$55.00
SF-1	$66.00
PZ-1	$220.00
67 WITH PRISM AND 90MM	$1045.00
67 WITH TTL AND 90MM	$1155.00
645	$880.00

CALL FOR UP-TO-DATE LISTINGS!

ORDERING INFORMATION

SHIPPING

Overnight Deliveries Available

Your credit card is not charged until we ship. All orders for in-stock merchandise are generally shipped within two business days. Shipping and handling charges are additional. We ship UPS Insured Ground Service. Second Day and Next Day shipping is available at additional charge.

CREDIT CARDS

We accept VISA, Mastercard, American Express and Discover credit cards and do not charge a credit card surcharge. WE SHIP ONLY TO THE CREDIT CARD'S BILLING ADDRESS. We do not ship COD. CERTIFIED CHECKS ARE ACCEPTED FOR PREPAYMENT. Please call for details.

RETURNS

15 day return policy. Prior authorization is required for any returns. Please call Customer Service to request Return Authorization. Merchandise must be returned AS NEW with all accessories, packaging and blank warranty cards. Restocking charges on some returns. Shipping charges are not refundable.

TO BEST SERVE OUR CUSTOMERS, WE DO NOT SELL TO DEALERS.

WE ACCEPT SCHOOL, GOVERNMENT, AND CORPORATE BIDS.

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- VIDEO
- CAMERAS
- COMPUTERS
- ELECTRONICS
- FAX MACHINES
- ACCESSORIES
- INDUSTRIAL
- COPIERS

Nikon Nikon Nikon

Nikon F4S

- Fast 1/8000 Second Shutter Speed
- 1/250 Second Flash Synch
- Exclusive Matrix Metering
- Center Weighted & Spot
- Fast 5.7fps Motor Drive
- Nikon Limited USA Warranty

CALL!

Nikon N-90

- Wide Area Focus with Focus Tracking
- Nikon Lens & System Compatability
- 1/8000 Second Shutter Speed
- Exclusive 3D Matrix Metering
- 1/250 Second Flash Synch
- Nikon Limited USA Warranty

CALL!

Nikon N8008s

- Fast 1/8000 Second Shutter Speed
- Nikon Lens & System Compatibility
- Advanced Autofocus System
- Exclusive Matrix Metering
- Center Weighted & Spot
- Nikon Limited USA Warranty

CALL!

Nikon Zoom Touch 800

- 37-105 ED Power Zoom Lens
- Red Eye Reduction Flash
- Precision Autofocus
- Nikon USA Warranty

$319.99

Nikon Zoom Touch 470

- 35-70 Power Zoom Lens w/Macro
- Autofocus & Auto Exposure
- Red Eye Reduction Flash
- Nikon USA Warranty

$164.99

NIKON SLR'S & POINT & SHOOTS

N-90	CALL
F4S	CALL
8008S	CALL
6006	399.95
5005	309.95
NEW Zoom Touch 800ED	319.95
One Touch 400	144.95
Zoom Touch 470	164.95
Zoom Touch 600	207.95
NEW Lite Touch	124.95
F3HP/F3T	CALL
FM2	389.95
N2000 DEMO	249.95
NEW 6000	324.95
Hove Manual f4/f3/6006/5005S NA	17.95
CF-35-36/N-2020/N-90	19.95

NIKON AF LENSES

20/2.8	429.95	24-50/3.3	349.95
28-70/3.5	279.95	24/2.8	284.95
28-85/3.5	349.95	28/2.8	174.95
35-70/3.3	149.95	35/2	289.95
35-70/2.8	CALL	50/1.4	219.95
80-200/2.8	839.95	50/1.8	74.95
35-105/3.5	354.95	85/1.8	269.95
35-135/3.5	369.95	135 F2 DC	849.95
70-210/4 5.6	249.95	180/2.8 ED	589.95
75-300/4.5	429.95	300/2.8	3499.95
60/2.8 Macro	319.95	300/4 ED	799.95
105/2.8 Macro	539.95	SB-20	179.95
TC-16 AF	189.95	SB-23	89.95
SB-22	114.95	SB-25	CALL

NIKON AF-D LENSES

NEW 20-35 2.8D	CALL
NEW 35-80D	174.95
28-70/3.5-4.5D	319.95
35-70/28D	CALL
70-210D	289.95
TC-20E	CALL
80-200/2.8 ED	839.95
300/2.8 EDIF-D	CALL
NEW 105/2D	CALL
NEW 28 1.4D	CALL
NEW 16 2.8D	CALL

NIKON AIS LENSES

8/2.8	1129.95	50 1.4	229.95
16/2.8	599.95	50/1.2	369.95
15/2.5	1489.95	120 Medical	1229.95
20/2.8	439.95	58/1.2 NOC	964.95
24/2	569.95	85/1.4	589.95
24/2.8	309.95	85/2	289.95
28/2	399.95	105/1.8	469.95
28/2.8	279.95	105/2.5	249.95
28/3.5PC	859.95	135/2	584.95
35/1.4	449.95	135/2.8	257.95
35/2	273.95	200/4	289.95
35/2.8PC	CALL	100-300/5.6	394.95
28-85/3.5	449.95	500/8	569.95
35-105/3.5	339.95	TC14A	224.95
35-135/3.5	439.95	TC-201	224.95
TC-301	CALL	TC-14B	464.95

NIKON ED IF LENSES

180/2.8	749.95	400/5.6	1699.95
200/2	2849.95	600/4	5249.95
300/2.8	2869.95	600/5.6	3189.99
300/4.5	739.95	800/5.6	4699.95
400/2.8	5449.95	50-300/4.5	1679.95
400/3.5	2899.95	80-200/2.8	CALL
500 14P			CALL

NIKON MACRO SYSTEM

120 f/4 Medical	1229.95		
55/2.8	259.95	BR-4	34.95
105/2.8	489.95	BR-5	18.95
200/4	699.95	AR-4	28.95
PN-11	74.95	AR-7	49.95
PK 11,12,13	54.95	PB6D	34.95
PB6	214.95	SM-2	199.95
PS6	107.95	LD-2	104.95
PB6E	110.95	52 Close Up	25.95

NIKON MOTOR DRIVE/FLASH DATABACKS

MD-4	359.95	MB-22 (F4)	239.95
MD-12	259.95	MN-20	104.95
ML-2	299.95	SB-16B	249.95
SS-14	239.95	SB-17	134.95
SD-7 Pack	114.95	SB-21B	374.95
SS16A	269.95	MF-20 (8008)	69.95
SD-8	104.95	MF-21 (8008)	154.95
SB-21 A	364.95	MF-26	CALL
MF-23(F4)	384.95	DW-20 (F4)	169.95
MF-22(F4)	109.95	DW-21 (F4)	309.95
DA-20 (F4)	569.95	MB-23 (F4)	279.95
MH-20	189.95	MB-20 (F4)	36.95
SB-E Auto Special			29.95
AS-1.4	23.50	SC-12	127.00
AS-6	40.50	SC-14	49.05
AS-7	68.00	SC-15	17.00
AS-8	144.50	SC-17	49.95
AS-9	119.95	SC-18	25.50
AS-10,11	32.00	SC-19	44.95
AS-15	17.95	SC-23	109.95
SC-24			47.50

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HN-1,2,3,9	14.95
HN-12,23,24	22.95
HN-28,26 HB-7	28.95
HS-9,10,11,12,14,16	20.25
HK-4,11,12,14,16	20.25
HK-2,15	20.25
HB-1,2,3,4	17.95

NIKON FILTERS

52 L37C	22.95
52 LIBC	22.95
52 Color	22.95
52mm Soft Focus, 1 or 2	59.95
62mm Soft Focus, 1 or 2	79.95
62 L37C	32.95
62 LIBC	39.95

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Canon Canon Canon

EOS Elan Zoom Kit

- USM 28-80 Zoom Lens
- Lithium Battery
- Wide Strap

$599.99

EOS Rebel SII Kit

- EF 35-105mm f4.5-5.6 Lens
- EOS Rebel SII Body
- 6V Lithium Battery 2CR

$419.99

EOS-1	1199.95	A2E	CALL
EOS A-2	CALL	EOS RT	329.95
EOS 10S			339.95
EOS 10S COMM EDITION			579.95
EOS Elan (100)			334.95
EOS Elan (USA)			354.95
EOS 630			239.95
EOS Rebel II			189.95
EOS Rebel SII			249.95
EOS Rebel II w/35-80 Kit			319.95
EOS Rebel SII w/35-80 Kit			349.95
Canon 4 Year Extended Warranty			49.95
2x Converter for EOS			79.95

EF LENSES

15/2.8	624.95	35-80	94.95
35/F2	209.95	35-70/3.5	94.95
20/2.8 USM	459.95	35-105 4.5	139.95
24/2.8	274.95	80-200/4.5/5.6	139.95
28/2.8	149.95	75-300 f4.5	189.95
135/3.8 SF	299.95	NEW 50/1.4 USM	379.99
50/2.5 Macro	279.95	35-80 USM	134.95
100/2.8 Macro	489.95	85 1.8 USM	329.95
50/1.8	59.95	20-35 USM	429.95
35-105 USM	189.95	28-105 USM	319.95
28-80 3.5 USM	229.95	75-300 USM	219.95
35-135 USM	274.95	100 f2 USM	369.95
70-210 USM	274.95	100-300 USM	274.95

EF "L" LENSES

24 3.5 TS	1119.95	45 2.8 TS	1119.95
90 2.8 TS	1119.95	14 2.8	1799.95
50/1.0	2149.95	85/1.2	1469.95
300 F4	CALL	200/2.8	599.95
200/1.8	3549.95	300/2.8	3549.95
600/4	7499.95	20-35/2.8	1179.95
28-80/2.8	1139.95	50-200/3.5	519.95
80-200/2.8	1039.95	100-300/5.6	569.95
1.4X APO	339.95	2X APO	259.95
400 2.8	CALL	35-350 3.5/5.6	CALL
500 4.5			4569.95

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Focusing Screens for EOS-1	27.95
Command Back E1	149.95
Power Drive Booster E1	279.95
Nicad & Charger f/Booster	269.95
EOS-1 Book Art of the Image	23.95

EOS ACCESSORIES

Data Back E	61.95	VG-10 Grip	89.95
GR-10 Grip	34.95	GR-70 Grip	22.95
GR-50 60	30.95	Bar Codes	13.95
Bar Code Reader (10S Elan)			42.95
RC-1			17.95
ET-62, EW-65, ET-65			17.95
EW-60, EW-62, EW-68A, B			18.95
Canon EOS Case S, L, LL			44.95
Screens Each			21.95
Diopters Each			13.95

EOS Rebel SII Kit

- EF 35-105mm f4.5-5.6 Lens
- EOS Rebel SII Body
- 6V Lithium Battery 2CR

$419.99

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Photura Special	209.95	Mega Zoom 105	194.95
NEW Z15	CALL	Mega Zoom 76	119.95
Photura 135	269.95	NEW Espirit	104.95

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T90 Body	949.95
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Command Back 90	134.95
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Data Back FN	134.95
Speed Finder FN	249.95
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AE - Motor Drive FN	299.95
Nicad Pack FN	119.95
High Power Nicad Pack FN	189.95
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Forcher Pro Back II	579.95
F-N Focusing Screens	69.95

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20/2.8	369.95	300/4	549.95
24/2.8	249.95	500/8	299.95
28 F2	384.95	600/4.5	CALL
28/2.8	84.95	28-55/3.5	164.95
35/2	284.95	28-85/4	369.95
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50/1.4	96.95	75-200/4.4	164.95
50/1.8	44.95	100-300/5.6	279.95
85/1.8	249.95	2x Type B	174.95
100/2	289.95	50 3.5 Macro	269.95

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200/1.8L	2899.95	500/4.5L	3899.95
80-200 F4	549.95	50-300 4.5	1389.95

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430 EZ	234.95	300 EZ	114.95
Transistor Pack E			114.95
Transistor Pack w/ nicad E			199.95
ML-3 Macro Ring Light			229.95
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T-3 Super			129.95
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108 MP	169.95	214.95	234.95

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28-85	129.95	75-200	109.95
35-105	114.95	70-210	139.95
35-70/3.8	94.95	60 2.8	359.95
230 Super AF	199.95	NEW 300 AF	219.95
50/1.8	64.95	70-210 4.5	162.95
28-70	CALL	24-2.8	269.95
CS-240	39.95	28-85 AF Macro	192.95
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Big Mini	109.95

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NEW 35-80 P2	CALL	75-300	CALL
NEW 28-80 P2	CALL	75-300 APO UC	CALL
NEW 35-135	CALL	90 2.8 Macro	CALL

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NEW 2Xi			164.95
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7000i	369.95	3000i	114.95
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100-300/4.5 5.6Xi	279.95	28-105 3.5Xi	289.95
16/2.8	639.95	28-135/4	239.95
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28/2	349.95	100-200/4.5	89.95
35/1.4	679.95	100/2	369.95
50/1.4	169.95	135/2.8	114.95
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24/2.8	204.95	24-50/4	354.95
28/2.8	102.95	35-135/3.5	339.95
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NEW ESPIO ZOOM	149.95
NEW IQ 280P	CALL
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PZ-10	CALL	NEW PZ-20	CALL
SF-1	249.95	28 80T	CALL
70-210	174.95	70-210T	139.95
50/1.7	59.95	100/2.8M	279.95
50/1.4	114.95	300/4.5 EDIF	574.95
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135/2.8	124.95	AF-240 FT	93.95
24-50	264.95	AF-400 FTZ	184.95
28-80	209.95	35-135	264.95

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50 1.4 FA	144.95	300 ED FA	CALL
28-80 FA	154.95	600 FA	CALL
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28-105 FA	289.95	50-2.8 FA	284.95

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NEW P30T	138.95
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28-80/3.5T	134.95	70-210/4	CALL
135/2.8 Special			149.95

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Olympus IS-3

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- Red Eye Reduction Flash
- Quartz Data Back

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Olympus Stylus Zoom

- Built In Red Eye Reduction
- Ultra Compact Auto Focus
- 35-70 Zoom Lens
- Multi Mode Flash

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NEW IS-3			CALL
STYLUS			104.95
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NEW Infinity Zoom 2000			CALL
Infinity Zoom 3000			224.95
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Infinity Zoom 210			129.95
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T20	64.95	P Grip Set	118.95
T32	154.95	T45 Batt Set	94.95
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50/1.8	59.95	50/1.2	239.95
85/2	209.95	38/2.8	199.95

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28/2.8	39.95	28-85/3.5	69.95
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CONSISTS OF THE FOLLOWING: 3 QUARTZ 750 LIGHTS, 3 COMPACT 83 LIGHT STANDS, 3 32" SOFT WHITE UMBRELLAS, 1 QUARTZ 750 HARD CARRY CASE

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ADD $10.00 FOR BLACK FINISH

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451R	109.95	505	109.95
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40/4	124.95	80/5.6	154.95
50/2.8	124.95	135/5.6	222.95
63/2.8	169.95	150/5.6	CALL
210/5.6	488.95	180/5.6	489.95

SCHNEIDER COMPONON U.S.A.

50/2.8	CALL	80/5.6 WA	CALL
80/4	CALL	100/5.6	CALL
135/5.6	CALL	150/5.6	CALL
40/4 WA	CALL	60/5.6 WA	CALL
180/5.6	CALL	180/5.6	CALL

RODAGON

28/4	312.00	105/5.6	315.00
35/4	264.95	135/5.6	359.95
50/2.8	159.95	150/5.6	451.00
80/4	194.95	150/4.5S	289.00

PATERSON

Auto Load Reel	5.83
Universal Tank w/Reel	19.95
Multi Reel 3 Tank	16.95
Multi Reel 5 Tank	22.95
Multi Reel 8 Tank	32.95
Force Film Washer	8.76
Auto Colorthern Processor	379.95
Darkroom Safelight (Orange)	24.95
Micro Focus Finder	19.95
Major Focus Finder	34.95
8x10 Developing Trays (Set of 3)	9.40
12x16 Developing Trays (Set of 3)	19.95
16x20 Single Tray	13.95
High Speed RC Print Washer 8x10	102.95
Standard Auto Print Washer 8x10	102.95
Major Auto Print Washer.11x14	189.95
Rapid Print Drying Rack	37.56
35mm or 6x6 Proof Printer	51.95

PROFESSIONAL EQUIPMENT

PENTAX

PENTAX 6X7.....$899

6x7 Body with Mirror Lock Up	CALL
TTL Prism	CALL
Penta Prism	176.50
Folding Focusing Hood	79.95

PENTAX 6X7 LENSES

35/4.5	797.00	135/4M	CALL
45/F4	CALL	165/2.8	CALL
55/F4	795.00	200/4	CALL
75/4.5	CALL	300/4	CALL
75/4.5 LS	CALL	400/4 ED	3978.00
90/2.8	CALL	500/5.6	CALL
105/2.4	CALL	600/4	3141.00
2X Converter	CALL	800/4	5482.00
Vivitar 2X			189.95

645 MULTI MODE

MEDIUM FORMAT

$1169.99

35/3.5	472.00	135/4LS	587.00
45/2.8	433.00	150/3.5	CALL
55/2.8	374.00	200/4	CALL
75/2.8	CALL	300/4ED	2133.00
75/2 8LS	472.50	80-160 Zoom	CALL
120/4 Macro	504.00	600 5.6 ED	2977.00
1.4x Converter			339.00
120 or 220 Roll Film Holder			139.95

PHOTOFLEX

LITEDOME

On Camera XTC (5.1 Specify Flash)	19.95
Extra Small 12"x16" (Hardware Extra)	42.71
Small 16.5"x22"	63.95
24"x32"	82.50
36"x48"	129.95
Extra Large 54"x72"	224.99

MULTIDOME

Gold Panel Insert Medium	27.95
Large XL	38.95/59.95

HALFDOME

16.5"x22"	101.95	36"X48"	209.00
24"32"	152.50	54"X72"	330.00
Small 9"x35"	101.50	Medium 15"x55"	157.95
Large 21"x65"			206.25

BRITTDOME

30"	81.95	45"	117.95	60"	156.95

UMBRELLA

	30"	45"	60"
Hot Silver	29.99	52.50	78.75
White Satin	11.99	17.25	------
Convertible	22.50	33.75	41.25
Adjustable	29.95	52.46	78.71

BRONICA

BUY ANY BRONICA CAMERA W/120 BACK, PRISM FINDER & ANY LENS (EXCEPT 75PE,80PS,100PE) & RECEIVE FROM BRONICA A *FREE* SPEEDGRIP

CALL US ABOUT BRONICA REBATES & LOWEST PRICES

ETRSI

ETRSI w/120 Back			CALL
40 PE	1204.95	100/4 PE	1132.00
50/2.8	699.00	150/3.5	639.95
50/2.8 PE	1080.00	200/4.5	749.00
60 2.8 PE	1101.00	250/5.6	859.00
75/2.8	399.95	250 PE	1286.95
75/2.8 PE	689.95	500/8 PE	CALL
100 PE	CALL	W.L. Finder	90.00
150/3.5 PE	1049.99	Speed Grip	185.95
Rotary Finder			449.00
M. Drive			499.95
Sports Finder			389.95
120 or 220 I Back			299.00
AE Finder	875.95	Pro Hood	248.00
Prism	CALL	W-L Finder	99.00

SQ-A

SQAI w/120 Back			CALL
SQ-AM Body w/120 Back			CALL
50/3.5 PS			1286.95
40/4 PS	1492.95	110/4	1286.95
50/3.5	CALL	150/3.5 PS	1286.00
80/2.8 PS	916.00	200/4.5 PS	1183.00
65/4 PS	1441.00	250/5.6 PS	1544.00
500/8 ps			6995.00
Waist Level Finder S			108.95
Prism Finder S			CALL
MF Finder S			CALL
ME Prism Finder S			812.95
AE Prism Finder S			CALL
6x6 120 or 220 Al-Back			442.00
6x4.5 120 or 220 Back			442.00
NPC Polaroid Back SQA			CALL
35MM BACK	CALL	S GRIP S	267.00

GS-1

GS-1 Body w/120 Back			CALL
50/4.5	1544.00	150/4	1199.95
65/4	1389.00	200/4.5	1029.95
100/3.5	1441.95	250/5.6	1544.00
110/4 Macro	1544.00	500/8	CALL

FINDERS

W Level	142.00	AE Prism	CALL
Prism	CALL	AE Rotary	1079.95
120/220 Back	442.00	Polaroid Back	462.00

Mamiya

645 PRO OUTFIT USA

PURCHASE A MAMIYA 645 PRO (BODY, ANY LENS, MAGAZINE & FINDER) & RECEIVE $300 CASH BACK PLUS 20 ROLLS OF KODAK PRO 120 FILM DIRECT FROM MAMIYA!

PURCHASE A MAMIYA 645 PRO (BODY, LEAF SHUTTER LENS, MAGAZINE & FINDER) & RECEIVE $400 CASH BACK PLUS 20 ROLLS OF KODAK PRO 120 FILM DIRECT FROM MAMIYA!

NEW Mamiya 645 Pro			CALL
Mamiya 645 Super Body			799.95
Waist Level Finder Super			CALL
Prism Finder Super			CALL
AE Prism Finder Super			CALL
NEW AE Prism Finder Pro			CALL
NEW Pro Prism Finder			CALL
120 or 220 Roll Film Holder			CALL
35mm Back			CALL
Polaroid Back			CALL
24/F4 ULD	CALL	210/4C	CALL
35/3.5	CALL	80 2.8	CALL
45/2.8	CALL	80/1.9C	CALL
Soft Shift	CALL	80/4C Mac	CALL
145/4 SF	CALL	300 F5.6	CALL
55/2 8S	CALL	300/2.8	CALL
150/3.5C	CALL	500/5.6	CALL
70/2.8C	CALL	105-210 4.5	CALL
110/2.8C	CALL	55-110 4.5N	CALL
80mm-F2.8 w/Shutter			CALL
55-2.8 w/Shutter			CALL
70mm-2.8 w/Shutter			CALL
150 3.8 w/Shutter			CALL
Mamiya 2X Converter			CALL

645 1000S ACC

Waist Level Finder S	CALL
Prism Finder	CALL
AE Prism Finder	CALL
Power Drive Grip Unit	CALL

MAMIYA RB-67 SD

RB67 Pro SD Body			CALL
Prism Finder 2			CALL
CDS Finder			CALL
CDS Prism Finder			CALL
120 or 220 for SD			CALL
120 or 220 Roll Film Holder			CALL
6x4 5mm Roll Film Holder			CALL
Power Drive Control			CALL
Grip Holder			CALL
Multi Angle Grip			CALL
Pistol Grip Model II			CALL
Polaroid Back			CALL
50/4.5C	CALL	180/4C	CALL
65/4.5C	CALL	250/4.5C	CALL
90/3.5	CALL	360/6.3	CALL
127/3.5	CALL	500/8	CALL
150/4CSF	CALL	100-200/5.2	CALL
140/4.5 Macro			CALL

KL LENSES

90 3.5	CALL	75 3.5	CALL
65 F4	CALL	75 SHIFT	CALL
210 4.5 APO	CALL	127 3.5	CALL
500 F6.0 APO	CALL	250 4.5	CALL
350 5.6 APO	CALL	350 5.6 apo	CALL

MAMIYA RZ67 II

PURCHASE A MAMIYA RZII, RZ67, RB/SD (BODY, LENS, MAGAZINE) & RECEIVE FREE A NEW QUADRA 72 BACK (USES 4X5 POLAROID SHEET FILM OR KODAK READYLOAD FOR 72X72MM IMAGES) $600 APPROXIMATE VALUE DIRECT FROM MAMIYA!

NEW RZ-67 II			CALL
RZ67 Body			CALL
PD Prism Finder			CALL
Prism Finder II			CALL
AE Prism Finder			CALL
Winder 2			CALL
AC Adaptor for Winder			CALL
AE Magnifying Hood			CALL
120 or 220 Roll Film Holder			CALL
6x4.5 120 Film Holder			CALL
50/4.5Z	CALL	140/4.5 MAC	CALL
65/4Z	CALL	150/3.5	CALL
75/4.5Z	CALL	180/4.5Z	CALL
90/3.5Z	CALL	250/4.5Z	CALL
110/2.8Z	CALL	360/6Z	CALL
127/3.8Z	CALL	500/8Z	CALL
100-200 Zoom w/Bracket			CALL
NEW 210/4 APO			CALL
NEW 250/4.5 APO			CALL
NEW 350/5.6 APO			CALL
NEW 500/6 APO			CALL

MAMIYA C330 S

C330S BODY	CALL	105/3.5	CALL
55/4.5	CALL	135/4.5	CALL
65/3.5	CALL	180/4.5	CALL
80/2.8	CALL	Prism Finder	CALL
Grip Holder C330			CALL

MAMIYA 6 MF

PURCHASE A MAMIYA 6 MF BODY & RECEIVE 3 $100 CERTIFICATES AGAINST 3 LENSES ($100 FOR EACH LENS)

6 MF BODY	CALL	75/3.5	CALL
50/1.4	CALL	150/4.5	CALL

HASSELBLAD

AUTHORIZED USA DEALER

BONUS PACK

WHEN YOU PURCHASE A NEW 500 CLASSIC, YOU'LL GET AN ON-PACK BONUS ACCESSORY PACKAGE ABSOLUTELY FREE! A $500 VALUE, PACKAGE INCLUDES: AN ACUTE MATTE FOCUSING SCREEN, QUICK FOCUS HANDLE, LENS SHADE, TRIPOD QUICK COUPLING AND A UV SKY FILTER

500CM w/80 2.8 W/A-12 Back Kit	2395.00
500 CM Body	1099.95
503 CX Body	1495.95
503 Pro X Outfit	2950.95
553 ELX Body	2258.95
2003 FCW Body	2513.95
903 SCW w/Finder & Lens	4187.95

CF LENSES

40/4 CF	3339.00	120/4 MAC	2214.00
50/4 CF	1849.00	135/5.6 MAC	1967.00
50/1.4 FLE	2168.00	150/4 CF	2211.00
60/3.5	1930.00	250/5.6	2491.00
80/2.8 F	1378.00	350/5.6	3461.00
100/3.5 CF	1974.00	Pro Shade	256.00
180 F4	2433.00	2X Mutar	1299.00
500 F8	4548.00	1.4 Mutar	2899.00
Vivitar 2X			199.95
140-280/5.6 CF Varigon			5155.00
250 5.6 Super Achromatic			4028.99

BACKS, FINDERS & ACCESSORIES

A-12 Mag	595.00	SCA 390	161.00
A-16 Mag	658.00	SCA 590	194.00
A-24 Mag	658.00	Ext Tube 8	275.00
A-70 Mag	949.00	Ext Tube 16	257.00
PM Prism	811.00	Ext Tube 32	275.00
PME Prism	1278.00	Ext Tube 56	314.00
Pro Flash #4504	644.00	Ext Tube 55	499.00
Macro Flash Set			884.00
Hassel, Auto Bellows			1275.00
Hassel Polaroid Back 100			397.00
Magnifying Hood			345.00
Hassel, Acute Mate Screen			230.00
Collapsible Pro Shade #40676			199.00
Flash Gun Bracket #45072			319.00
Pro Flash #4504			644.00
Tripod Quick Coupling			95.00
507 Case	55.95	522 Case	549.00
540 Case	421.00	712 Case	626.00

HASSELBLAD FILTERS

SERIES	60"	70"	93"
UV, SKY, Color	97.00	113.00	140.00
Color Balance	97.00	113.00	140.00
Polarizer	211.00	327.00	266.00
Proxar (0.5, 1.2)	141.00	------	266.00
Softar (1,2,3)	164.00	182.00	------

FUJI

FREE SHIPPING FOR ANY FUJI CAMERAS PRO CAMERAS

GS-645 S w/60/4			CALL
GW-670 III w/90/3.5			CALL
GW-690 III w/90/3.5			CALL
GSW-690 III w/65/5.6			CALL
G617 Panorama	CALL	120 Back	CALL
G617 Lens Hood	CALL	220 Back	CALL
G617 Ctr Filter	CALL	AE Finder	CALL
GX-680 Body	CALL	NC	CALL

X-FUJINON LENSES

GX-80-5.6	1410.95	GX-100 F4	974.95
GX-125-5.6	902.95	GX-135 F5.6	888.95
GX-150-4.5	989.95	GX SF-190 F8	1206.95
GX-180-5.6	1048.95	GX-210-5.6	1034.95
GX-250-5.6	1076.95	GX-300-6.3	1513.95

WEIN SLAVES

Peanut	13.95	SSR 5R	119.95
HS Hit Shoe	29.95	L8 AC	17.99
XL-8	34.95	XL	49.99
SSL 2000	62.95	SS 200 Micro	61.95
SST	94.95	SSR Cordless	CALL
PS-500 1 Channel Protected			189.95
PS-500 4 Channel Protected			299.95
PS-500 2W Channel Protected			299.95

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15 YEARS OF EXPERTISE & SERVICE

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YOUR ONE STOP ELECTRONICS SUPER STORE!

- VIDEO
- CAMERAS
- COMPUTERS
- ELECTRONICS
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- ACCESSORIES
- INDUSTRIAL
- COPIERS

FLASHES & BRACKETS

METZ

32-CT	178.95	45-CT-3	224.95
36-CT-3	216.95	45-CT-4	278.95
45-CT-1	182.95	45-CT-5	349.95
60-CT-1 Dry Fit			414.95
60-CT-4 Dry Fit			529.95
60-CT-1 Ni-Cad			444.95
45 Series w/Ni-Cad			Add 39.95
60-CT-4 Ni-Cad			549.95
5320, Dry-Fit for 60 SER			45.95
5322, Ni-Cad for 60 SER			94.95
5308, Ni-Cad for 45			54.95
Charger for 45 SER			9.95
Metz, Filter Kit (spec. flash)			22.95
Tele attachment (spec. flash)			63.95
Reflex Screen			39.95

FULL LINE OF METZ ACCESSORIES IN STOCK
CALL FOR LOWEST PRICE

Vivitar

285 HV	82.95	550 Auto	38.95
5000 Macro Flash			CALL
600 AF Series 1 Flash			72.95
628 AF	CALL	636 AF	CALL

BATTERY PACKS

PERMA PAK

SYSTEM WITH CONTROL MODULE BATTERY & CHARGER

System 6	CALL	System 9	159.95
Extra "6" Battery	59.95	Extra "9" Battery	89.95

$20 CASH BACK FROM PERMAPACK
With Purchase of Any System

QUANTUM

#1 (6 Volt) TURBO BATTERY — #2 (9 Volt) BANTAM BATTERY

Quantam Radio Slave II	179.95
Quantam Radio Slave 4	CALL

SUNPAK

NEW! 622 SUPER ZOOM KIT ONLY $249.95

FREE MONTE ZUCKES FLASH VIDEO TAPE WITH 120J PURCHASE

622 w/Zoom Head & Filter Kit	219.95
120J Auto Pro	229.95
120J Auto Pro Outfit	269.95
Transistor Pack TR11 w/Charger	84.95

444D	77.95	383 Super	61.95
544D	1114.95	622 Pro	197.95
433D	61.95	433AF	Call
333D	57.95	DX-8R	129.95
Ded Modules	29.95	DX-12R	209.95
510V Power Pack	74.95	Auto Slave	24.95
6x6 Bracket	22.95	AC Adaptor	29.95
Basic Grip	36.95	CL-2 Cluster	36.95
555	147.95	Moonlight Systems	CALL

Stroboframe

VH-2000			48.95
RL-2000	82.95	SQ-2000	61.95
R-7 System	73.95	R4A System	74.95
R66A System	59.95	RLC System	69.95
Mamiya 6 Custom Bracket Only			67.95
LP Macro Flash Bracket			89.95
NEW Lap II Flash Bracket			69.95
Quick Flip 350 or 120			36.95

NEWTON BRACKETS

N3000	108.95	N3001	89.95
N4000	104.95	N6000	109.95

LUMIQUEST

Pocket Bouncer	17.95	Ultrasoft	18.05
Big Bounce	27.95	Snoot	19.95
80-20	17.95	Bamdoors	24.95
Soft Box			22.95

SLIDE PROJECTORS

KODAK

CAROUSEL MODEL # 4600 ONLY $284.95

W/KODAK 140 TRAY & FHS LAMP

5600	404.95	4200	169.95
4400	224.95	4600	284.95

ACCESSORIES FOR KODAK

Stack Loader	51.95	Slide Clip	41.95
Dust Cover	24.95	80 Slide Tray	6.89
140 Slide Tray	CALL	FHS Bulb	15.95
Tiffen Case			38.95

SCHNEIDER PROLUX

100 2.8	54.95	70-120	109.95

RAYNOX

PROJECTION LENSES

50 1.7	74.95	100-2.8	44.95
75 1.7	44.95	75-125	74.95
100-150	74.95	100-200	139.95

KODAK

PHOTO CD IMAGING SYSTEMS

PCD-250	CALL	PCD-850	199.95
PCD-S850			399.95

TELEX

AF VIEWER CARAMATE 4140.....$329.95

4120	218.95	3150	219.95
3170	319.95	DDM Bulb	CALL
Hard Case	79.95	4340 Sound	519.95
4140AF	329.95	4480 Sound AF	599.95
3270 Audio Play Back			CALL
3280 Record Dissolve			CALL

ACCULIGHT

6009 Portable View	76.95	6048 Stand	174.95
6002 E-Z Viewer	19.95	6218 Slide Sorter	74.95

LOGAN

1050 Magna View	23.95	810 Light Box	42.95
1055 E-Z View	19.95	1512 Light Box	59.95
1080 Super View	27.95	2020 Light Box	84.95

REFLECTA

7805 AF w/00 2.80ILY ..$139.95

7800 w/90 2.8	114.95	7805 AF w/90 2.9	139.95
7810 AF w/IR 70-210 Zoom			212.95
7811 AF 2002 90 2.8			249.95
7812 AF 2004 90 2.8			279.95
7813 AF 2016 90 2.4			359.95
7830 Built In Dissolve			819.95
7894 Viewer 6" Screen			67.95
Twin Star double sided 50"x50"			84.95
Pearl Matte Screen 50" x 50"			84.95

BINOCULARS

BUSHNELL

Case for Discover	19.95
800/10 Mirror Lens	259.95
Car Window Mount	29.95

DISCOVERER
ZOOM 15-60 POWER TELESCOPES
ZOOM 1000-4000MM ON CAMERA
ONLY ..$167.95 ADAPTOR..14.95

MINOLTA

AF 8x22 Autofocus	119.95
AF 10x25 Autofocus	134.95

STANDARD SERIES - EXTRA WIDE

7x35	54.95	10x50	79.95
8x40	94.95	7-15x35 Zoom	104.95
7-21x50 Zoom			124.95

WEATHERMATIC SERIES

7x42	149.95	7x50	144.95
10x42			174.95

COMPACT SERIES

7x21	54.95	8x23	57.95
10x23			64.95

LEITZ

8x20BC	259.95	7x24BA	639.95
10x40BA	659.95	8x32B Ultra	799.95
8x20BCA	309.95	Hard Case	64.95
7x35B	419.95	NEW 8x42	819.95
10x25BC	304.95	NEW 10x42	819.95
10x25BCA	334.95	NEW 7x42	819.95
10x40BACF	709.95	Rain Guard for Leitz	24.50

STEINER

WE CARRY STEINER BINOCULARS, CALL!

PENTAX

8x24 UCF	CALL	8x40 PCF	CALL
10x24 UCF	CALL	7x50 PCF	CALL
12x24 UCF	CALL	10x50 PCF	CALL
8x42 DCF	CALL	12x50 PCF	CALL
10x42 DCF	CALL	16x50 PCF	CALL
7x35 PCF	CALL	7x20 DCF-II	CALL

Nikon

COMPACT BINOCULARS

7x20 CT Travelite III			58.95
9x25 CF Travelite III			69.95
8x23 CF Venturer III			69.95
10x25 CF Traveilite III			79.95
8x20D RC LeTour			159.95
10x25D RC LeTour			179.95

COMPANION POCKET (RUBBER COATED)

8x20D RC Sportstar			84.95
10x25 D RC Sportstar			94.95

STAY IN FOCUS PLUS II (RUBBER BLK COAT)

7x35	87.95	7x50 RC	102.95
8x40 RC	98.95	10x50 RC	104.95

ACTION

7x35 Naturalist III	74.95	7x35E	96.95
7x15x35	109.95	10x50 Lookout II	79.95

SEE & SPORT R/C - WATERPROOF

NEW 8X30 IF	CALL	7x50 Seaside Ylw	164.95
8X23 Mountaineer	172.94	10x25 Mountaineer	179.95

ZEISS

COMPACTS

10x25	349.95	8x20	319.95
8x20bt	359.95	10x25bt	379.95

RUBBER ARMORED

7x42	769.95	7x50	809.95
8x20	359.95	8x30 IF	629.00
8x30CFT	649.95	8x56	859.95
10x40	769.95	15x60	1459.95

SWIFT

BIRDING SERIES

8.4x44 Audobon	184.95
7x35 Cmpt. Audobon	289.95
7.5x42 Ultra Lite	152.95
8x40 Arm. Trilyte	124.95
10x50 Audobon	194.95
ZCF 8x42 Hawk	134.95
Ultra Lite ZCF 8x42	164.95

CAMERA BAGS

TENBA

THE TRAVELLERS

454 (12"x8"6.5")	CALL
434 (10"x8.5"x6.5")	CALL
415 (14"x10"x4"7)	CALL
411 (13"x10"x4.5"	CALL
406 (13"x7.25"x4.25")	CALL
405 (8.5"x9"x4.5")	CALL
404 (11"x7.25"x4.5")	CALL
403 (9"x7"x4.5")	CALL

PRO TRAVELLERS

P695 (16"x10"x8")	CALL
P684 (16"x7"x8")	CALL
P675 (16"x9"x7")	CALL
P655 (12"x9"x6.5")	CALL

DOMKE

F-1X Little Bit Bigger Bag			99.95
F-2 Original			79.98
F-3X Super Compact			56.67
F-4AF Pro System Bag			82.95
F-6			52.95
F-320 Mini			47.95
F-801 Original Satchel			39.95
F-802 Reporter Satchel			44.95
F-803 Camera Satchel			52.47
F-804			62.95
F-805			83.95
F-34 Wrap	9.45	F-34L Wrap	11.95

Available in Grey, Navy, Sand, Black

tamrac

608 Pro System 8	CALL
610 Pro System 10	CALL
612 Pro System 12	CALL
614 Pro System 14 "Super Pro"	CALL
622 Medium Format	CALL

ZOOM SYSTEMS

603 Zoom System 3	CALL
604 Zoom System 4	CALL
606 Zoom System 6	CALL

ADVENTURE & TRAVEL SYSTEMS

517 Tele Zoom Pak	CALL
527 Tele Pak Adventure	CALL
605 Zoom Traveler	CALL
634 Photo Explorer Two	CALL
704 Sport Convertible	CALL
706 Deluxe Convertible	CALL
709 Pro Convertible	CALL

PHOTOFLEX

Lens Case	16.15	Chest Pouch	35.95
Waist Belt	31.45	Back Pack	89.95
Fanny Pack	134.95	Shoulder Bag	134.95
Shoulder Carry Bag			98.95
Hip Carry Venture Bag			91.95

lowepro

Magnum 35	93.50	Commercial	154.95
Mini Bag	CALL	Orion AW	CALL
Commercial AW	175.95	Trekker	139.95
NEW Super Trekker			CALL

SLR LENSES

TAMRON

ADAPTALL-2 S/P

28/2.5	79.00	NEW 17/3.5	329.00
90/2.5	244.00	35-135/3.5	269.00
180/2.5 LD	699.00	60-300/3.8	314.00
200-500	1069.00	70-210/3.5	309.00
500/8	329.00	80-210/3.8	109.95
70-210 D4.5	144.00	80-200/2.8 LD	729.00
28-70	144.00	300/2.8 LD	1899.00
NEW 35-105 2.8 LD			548.00

Price Does Not Include Mount

AUTO FOCUS

	MAXXUM	NIKON	EOS
NEW 24-70 3.5	234.00	234.00	234.00
NEW 28-70 3.5	139.00	139.99	------
NEW 28-200/3.5	289.00	289.99	289.00
70-210/3.5	139.00	139.00	------
70-210/2.8 LD	864.00	864.00	989.00
NEW 70-300	254.00	254.00	254.00
300/2.8	2519.95	2519.95	2519.95
35-90	129.00	129.00	------
NEW 35-105 2.8 A SL	719.00	719.00	809.00
90-300/4.5	179.00	179.00	------

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28-70/2.8	124.95	70-210/4	74.95
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SL 28/2.8	59.95	TM 500/8 Mirror	179.95

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75-300/4.5-5.6	189.95	189.95	194.95
70-210/4-5.6 for EOS			152.95
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18 3.5	294.00	294.00	326.00	294.00	294.00
24/2.8	79.00	122.00	162.00	122.00	122.00
28/1.8	135.00	135.00	135.00	135.00	------
28/2.8	80.00	------	------	------	------
50/2.8 Macro	174.00	124.00	226.00	174.00	------
90/2.8 Macro	260.00	340.00	380.00	260.00	------
180/2.8 APO Macro	720.00	720.00	740.00	720.00	------
180/5.6 APO Macro	287.00	268.00	297.00	268.00	------
300/2.8	2199.00	2199.00	2400.00	2199.00	------
400/5.6	388.00	393.00	458.00	393.00	------
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21-35/3.5	334.00	334.00	334.00	334.00	------
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28-70/2.8	258.00	258.00	258.00	258.00	------
28-70/3.5-4.5 "UC"	99.00	103.00	141.00	103.00	103.00
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35-80/4-5.6	88.00	85.00	100.00	85.00	85.00
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50/1.4 ..... 179.95 65-200 ... 234.95
50/1.2 ..... 264.95 2XA Con . 129.95
85/2 .... 269.95 1.4X 239.95

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50/2 .... 384.95 90/2 ...... 599.95
*135/4.5 w/lens hood 264.95
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SPECAIL 49.95

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SPXi w/28-80 w/2000i Flash 369.95

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X-370N	139.95	189.95	269.95
X-9	139.95	X-570	169.95

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24/2.8 VFC 384.95 1600/11 2499.95
28/2.8 ..... 109.95 24-50/4 ... 329.95
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50/1.4 ..... 139.95 35-135 344.95*
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135/2.8 ... 109.95 100-300 279.95
135/2 ...... 369.95 75-150/4 114.95
135/3.5 .... 54.95 100-500 APO 1549.
200 F4 ..... 64.95 2X 300L .. 109.95
200/2.8 449.95 2X 300S 219.95
300 F4.5 .. 449.95 500 f8 .... 469.95

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7000	199.95	259.95	349.95
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New 3Xi	199.95	259.95	339.95
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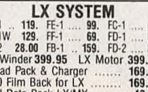

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FA-1W 129. FF-1 .... 69. FD-1 .... 65.
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50/1.4 .. Call 85/1.4 .... Call 85/1.2 .... Call
100/2 ..... Call 135/2 ..... Call 135/2.8 ... Call
180/2.8 .. Call 200/4 ..... Call 300/4 ..... Call
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12, 13, 16, 21, 29, 47, 58, 80C, 81C, 82A, 82B, 85, 85B, Haze 2A	For Better Color Rendition; Match Kodak Wratten	—	22.95	13.55	15.95	22.55	39.95	69.75	61.90	103.55	59.75	39.05	43.45	81.05
82, 81D, 81EF, UV15, UV16, UV17, 6, 9, 23A, 47B, 56, 61, 81, 85C	For Better Color Rendition; Match Kodak Wratten	—	22.85	13.55	15.85	22.55	39.95	69.75	61.80	103.55	59.75	39.05	43.45	81.05
Close-Up Sets (+1, +2, +4)	Great for Nature: Focus Close-up On Subjects	—	34.55	34.55	50.95	61.05	72.95	—	—	—	—	—	—	—
Color Grads (Blue, Sunrise, ND.6)	Half Color, Half Clear-Create Vibrant skies	—	—	27.55	33.55	39.55	39.55	—	132.85	—	76.55	88.00	92.55	117.05
Center Spot	Clear Circular Center With Diffused Background	—	—	21.05	24.55	27.55	39.55	—	—	—	76.55	60.65	—	—
Color Compensating: CC10M, 20M, 30M, 40M, CC20R, 30R,	Achieves Correct Color Balance	—	—	31.35	43.55	56.75	81.99	—	—	—	67.75	66.55	61.75	93.50
Color Compensating-All Others	Achieves Correct Color Balance	—	—	68.95	68.95	85.95	85.95	—	—	—	67.75	—	61.55	93.55
Enhancing	Great For Fall Foliage: Saturates Reds & Oranges	—	—	45.50	68.55	71.85	82.99	91.00	117.85	—	94.55	100.00	101.00	276.30
Double Fog	Create A "Thick As Pea Soup" Fog	—	—	44.55	69.55	71.90	82.99	—	117.75	126.75	—	60.55	61.30	93.55
Fog	Create A Misty Atmosphere	—	—	44.55	68.55	71.80	82.99	—	117.75	—	67.75	60.55	61.30	93.55
Fluorescent (FL-D/FL-B)	Improve skintones/Color; Remove Green cast	9.45	9.45	13.75	17.25	21.35	34.45	65.55	79.55	126.75	67.55	39.05	40.55	81.05
Neutral Density (ND.3, .6, .9)	Eliminate Washed-Out Skies; Balance Exposure	7.45	8.55	8.55	9.75	14.05	28.95	55.35	61.55	104.55	67.75	39.05	40.55	81.05
Low & Soft Contrast, Softnets	For Flattering Portraits	—	—	24.30	34.55	42.95	57.95	—	72.75	103.85	76.55	39.25	43.55	91.50
Sepia 2 & 3	Create A Warm Brown Tone: Nostaglia Look	—	—	24.30	34.55	42.85	57.85	—	72.75	103.85	76.55	39.25	43.55	81.50
Soft/FX	Ideal Portrait Improvement Softens Details	28.50	49.75	27.50	35.75	42.75	57.75	83.50	103.85	177.50	76.25	90.00	91.75	133.85
Split Field Lenses	Close-Up Focusing On OnePortion Of Scene	—	—	17.85	19.05	21.50	30.55	—	137.95	—	—	—	—	—
Star Effect 4pt 2mm	Create Dazzling Star Effects From Light Sources	17.70	17.70	17.70	21.00	32.05	54.95	—	—	150.30	—	—	88.75	89.50

B&W FILTERS

DESCRIPTION	39	49	52	55	58	60E	60B	62	67	72	77	82	86	95	105E
Uv, Sky, 81A, 81B, 81C, 81EF	28.95	15.95	16.95	19.95	21.95	38.95*	78.95*	27.95	33.95	43.95	98.95	68.95*	78.95*	118.95*	137.95
85, 85B, 82A, 82C, 80C/D, 80B, 80A	28.95	15.95	16.95	19.95	21.95	39.95	88.95	27.95	33.95	43.95	48.95	68.95*	78.95*	118.95*	139.95*
Yellow 021, 022, 023	28.95	18.95	19.95	22.95	24.95	39.95	88.95	29.95	36.95	46.95	54.95	68.95	79.95	119.95	137.95
Yellow Orange (040) Red Orange (041)	28.95	18.95	19.95	22.95	24.95	39.95	88.95	29.95	36.95	46.95	54.95	68.95	79.95	119.95	137.95
Yellow Green (060) Green (061) Blue (080)	28.95	18.95	19.95	22.95	24.95	39.95	88.95	29.95	36.95	46.95	54.95	68.95	79.95	119.95	137.95
ND 0.3, 0.6, 0.9	28.95	18.95	19.95	21.95	23.95	39.95	85.95	28.95	35.95	48.95	54.95	68.95	78.95	97.95	138.95
ND1.8, 3.0, 4.0, 6.0	39.95	34.95	37.95	46.95	49.95	79.95	109.95	54.95	69.95	94.95	103.95	129.95	134.95	199.95	229.95
Top Polarizer		33.50	35.95	40.95	42.95			47.95	56.95	70.95	78.95	101.95	133.95	189.95	
Circular Polarizer	79.95	64.95	66.95	75.95	78.95	97.95		98.95	101.95	127.95	133.95	168.95	224.95	229.95	368.95
Kaesemann Polarizer	82.95	73.95	78.95	79.95	94.95	117.95	239.95	97.95	129.95	158.95	168.95	142.95	168.95	254.95	
Kaesemann Circular PL	94.95	84.95	89.95	99.95	109.95	129.95	239.95	129.95	144.95	189.95	169.95	229.95	239.95	259.95	329.95
Infrared 092, 093, 094, 099, 489	47.95	41.95	43.95	52.95	53.95	93.95	114.95	62.95	81.95	108.95	122.95	143.95	173.95	253.95	264.95
Close Up Lens (specify)	29.95	15.95	16.95	21.95	24.95	39.95	—	28.95	35.95	45.95	54.95	68.95	129.95	198.95	244.95
Soft Focus 1, 2	29.95	27.95	30.95	36.95	41.95	48.95	119.95	42.95	48.95	58.95	63.95	94.95	108.95	164.95	187.95
Soft Imge	29.95	24.95	25.95	28.95	30.95	84.95	114.95	42.95	50.95	62.95	67.95	108.95	128.95	149.95	179.95
Soft lens, Fog	34.95	27.95	30.95	36.95	41.95	48.95	117.95	42.50	49.00	58.95	63.95	—	—	—	—
Prism 3X, 5X, 6X,	—	54.95	59.95	63.95	68.95	88.95	—	88.95	104.95	108.95	118.95	—	—	—	
ND Grad	—	54.00	55.00	57.00	59.95	66.00	128.95	65.00	69.00	87.00	98.00	138.95	—	—	—
Cross Screen 4X, 6X, 8X	42.95	33.95	35.95	39.95	41.95	61.95	162.95	48.95	56.95	68.95	74.95	112.95	188.95	218.95	234.95
Color Grad (specify)	—	50.95	51.95	52.95	55.95	61.95	118.95	58.95	71.95	81.95	97.95	138.95	—		
*81A, 81B, 85B Excluded															

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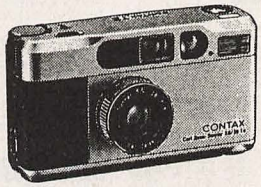

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35-80/4	79.95	84.95	99.95	84.95	84.95
50/2.8 Macro	169.95	169.95	219.95	169.95	—
90/2.8 Macro	241.95	241.95	312.95	241.95	—
28-70/3.5 UC	98.95	102.95	129.95	102.95	102.95
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28-70/2.8	257.95	257.95	257.95	257.95	—
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NEW 28-105/4-5.6 UC	198.00	198.00	228.00	198.00	—
NEW 28-200/3.8-5.6 C	237.00	237.00	247.00	237.00	—
35-70/3.5	69.95	74.95	—	74.95	74.95
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70-210/4-5.6 APO	169.95	169.95	196.95	169.95	169.95
70-210/4 UC	98.95	102.95	145.95	102.95	102.95
70-210/4 IA PZ	—	162.95	—	—	162.95
70-210/2.8 APO	597.95	597.95	597.95	597.95	—
70-210/3.5 APO	189.95	219.95	309.95	309.95	—
75-200/3.8	129.95	119.95	—	139.95	134.95
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28-200/3.8-5.6	289.00	289.00	—	289.00
35-90/4	99.95	129.00	129.00	—
35-105/2.8 ASL	685.00	685.00	—	809.00
90-300/4.5	179.00	179.00	179.00	—
70-210/2.8 LD	909.00	909.00	—	989.00
70-210/4	139.00	139.00	—	
70-300/4.5/6	254.00	254.00	—	254.00
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28-80/3.5	99.95	99.95	99.95	—
28-70/3.5-4.5	89.95	89.95	79.95	—
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Authorized USA Hasselblad Dealer

500 CLASSIC LIMITED OFFER
One Year Warrantee
From August 1 Through November 30,1993 package contains: Complete **500 CLSSIC plus $500. FREE ACCESSORIES** (Acute Matte focusing screen, quick-focus handle, lens shade, tripod quick coupling and a UV-sky filter)

TCC SYSTEM
Call us - we have the ANSWER!
500 ELX .. 1199.95 2000 FCW 1499.95
2003 FCW 2513.00 503 CX Bdy 1495.00
500 CM .... 999.00 553 ELX .. 2258.00
903 SWC w/finder & lens .. 4187.00
500 Classic Outfit 2395.00
500 Proex Outfit 2950.00

CF LENSES
30/3.5 .. 4649.0 100/3.5 .. 1974.
40/4 ... 3339.00 120/4 .... 2214.
50/4 .... Call 135/5.6 .. 1967.
50/4 FLE . 2168. 150/4 .... 2211.
60/3.5 .. 1930.0 250/5.6 .. 2491.
80/2.8 .. 1379.0 350/5.6 .. 3461.
250/5.6 Super Achromat ...... 4028.
105UV/4.3 12,508. 500/8 APO 4548.
*140-280/5.6 Zoom CF 5155.00
New Sonnar CF 180/4 ...... 2433.00
Mutar 2X Conv 1352.00
Vivitar 2X for Hasse 184.95
Mutar 1.4X Shift Converter . 2698.00

F LENSES
150/2.8 .... 1779.95

FILM MAGAZINE & ACCS.
A12 ..... 595.00 A24 Mag 658.00
A16 ..... 658.00 70 Mag . 949.00
A12V ... 498.00 A16S ... 399.95
Polaroid Back 100 .... 397.00
NPC Polaroid Back 174.95
Sheet Film Adapter 135.00
Sheet Film Holder 104.00
Case for Magazine 19.95

WINDER ACCESSORIES
NPC Power Drive f/500 CM . 299.95
2000/2003 FCW Motor Drive . 647.00
Rapid Winder Crank (specify) .. Call
Knob w/Exp. Meter .... Call

VIEWFINDER & ACCS.
Standard Focusing Hood 184.95
Magnifying Hood 289.00
PME-5 .... 1385.00
PM-5 .... 877.00
Correction Diopters 27.95
42188, 42218 Foc. Screen 59.00
Standard L Ground Glass 72.00
Clear Glass Screen 119.00
NEW Acute Matte Screen ... 193.00
NEW Viewfinder f/SWCM 593.00
Ground Glass Adapter 171.00
Multi-Prism 49.95

CLOSE-UP ACCS.
Ext. Tube #8 275. #16 ...... 257.
#32 .... 275. #56 .... 314.
#64-85 .... 724.
Auto Bellows 1275.95
Lens Shade for Bellows 314.00
Trasp Copy Holder II 226.00
Hass Pro Flash 4504 .... 644.00

GRIPS & SUPPORTS
NEW Flashgun Bracket 319.00
Old Flashgun Bracket 199.95
Flashgun Bracket f/ELX/ELM . 335.00
Double Hand Grip 225.00
Flash Ext. Arm 44.95
New Tripod Quick Coupler 95.00
Adjustable Flash Shoe 42.00
Pistol Grip (specify) .... Call
Quick Focus Handle f/1 or 2 .... Call
New QF Handle f/40-80 CF ...... Call
Lynn Focusing Handle 27.95
HQ Tripod Quick Couple Ring . 49.95

MISC. ACCESSORIES
Pro Lens Shade 298.00
Mounting Rings .... CALL
Pro Shade 93 .... CALL
Mounting Ring f/Above 55.00
SCA 390 Adapter 161.00
SCA 590 Adapter 194.00
Release Cord SK-150 .... 37.00
Varta Battery f/ELX, ELM 39.95

The Hasselblad Manual by Wildi 44.95
Medium Format Photography . 29.95
Hasselblad System 29.95

HASSELBLAD FILTERS
Series	60	70	93
UV Sky Color	97.00	113.0	140.00
Balance	97.00	113.0	140.00
Polarizer	211.00	303.00	Call
Proxar (0.5, 1.2)	141.00	—	—
Softar (1, 2, 3)	164.00	182.00	—

Gelatin Filter Holder 15.95
Hoya B-50/B-60 Filters .... Call

HASSELBLAD CASES
503 ...... 28.95 507 ...... 55.00
522 ..... 549.95 540 ..... 421.95
712 .... 626.95

PCP 80 Projector 2395.00
75/3.5 .. 969.95 150/3.5 444.95
250/4 .. 1099.95 80 Tray ... 69.00
Projector Case 229.95

BEATTIE INTERSCREENS
	Plain	w/Grid
Nikon F2 (in frame)	79.95	84.50
Nikon F3 (in frame)	79.95	84.50
Nikon FE, FE2 FM2, FA	49.00	54.50
Leica R4, R5, R6,	59.00	64.50
Canon EOS 620, 630, 650, RT,	54.95	64.95
Canon EOS-1, T-90,	59.95	64.95
Contax RTS II	49.95	54.95
Olympus -1, 4,	49.95	54.95
Pentax LX	49.95	54.95
Nikon 8008, 801,	54.95	59.95
Hass 500CM, ELM-X	124.95	129.95
Hass 500 Split Image	129.95	134.95
Mamiya RB67	109.95	114.95
Mamiya RZ67	119.95	124.95
Mamiya 645	109.95	114.95
Mamiya 645 Super	114.95	119.95
Mamiya C330S	99.95	104.95
Bronica SQ-A	99.95	104.95
Bronica ETRS,	109.95	114.95
Bronica GS-1	109.95	104.95
Pentax 6x7	99.95	104.95
Pentax 645	96.95	104.95
"4x5" Toyo, Sinar	96.95	125.00
"8x10" Toyo, Sinar	96.95	152.00

PENTAX

6x7 BODY WITH 105/2.4 LENS & WAIST LEVEL FINDER
ONLY $1147.95

6x7 Body .. 794.95 TTL Prism . 334.95
Penta Prism 176.50
Folding Focusing Hood 77.95
NPC Polaroid Back 699.95
Auto Bellows 899.95
Slide Copier 477.95
Inner Bayonette Ext. Tube ... 134.95
6x7 Ext. Tube (outer bay) 54.95
35/4.5 F.E. 797.00 200/4 ..... 454.95
45/4 ...... 556.00 300/4 ...... 844.95
55/4 ...... 572.00 500/5.6 .. 1899.95
75/4.5 .... 382.00 400/4 EDIF 4149.95
75/4.5 shift 1375.00 600/4 .... 3141.00
90/2.8 .... 390.00 800/4 .... 5482.50
105/2.4 ... 353.00 800/6.7 .. 6888.00
120 soft ... 445.50 1000/8 ... 5299.95
135/4 mac 429.50 1.4X 506.00
165/2.8 ... 469.00 2X 522.00
165/4 LS .. 539.95 Hand Grip .. 66.95
HQ 2X Teleconverter for 6x7 . 149.95
Rigid Mag Hood 144.95
6x7 Carrying Case 69.95
Trunk case 249.95 Close-up ... 78.95
6x7 Hood .. 39.95 Focus Ring 19.95
Helicoid Ext. Tube 84.95
Remote Battery Cord 22.95
Right Angle Finder 174.95
2X Magnifier 59.95

PENTAX 645

MULTI-MODE MEDIUM FORMAT
body $1046.50

Body w/75/2.8 & 120 insert 1419.95
120 or 220 Film Holder 124.95
70mm Film Holder 644.95
35/3.5 ..... 519.95 135/4 LS . 594.95
45/2.8 ..... 464.95 200/4 ..... 444.95
55/2.8 ..... 439.95 300/4 ..... 2177.95
75/2.8 LS 504.95 600/5.6 ED 3144.95
75/2.8 ..... 249.00 80-160 .... Call
120/4 mac 514.95 1.4X 354.95
150/3.5 .... 341.00 2X 309.95
Adapter for 6x7 lens to 645 .. 79.95
Auto Extension Tube Set 219.95
Auto Bellows 645 .... 839.95
Hellicoid Extension Tube 74.95
Reverse Adapter Set 64.95
Pentax 2X Magnifier 59.95
Right Angle Finder 158.95
Remote Battery Pack 44.95
Focusing Screens .... ea. 34.95
Pentax Rubber Lens Hoods 645 24.95
Pentax Carrying Case 64.95
Pentax Metal System Case 645 294.95
NEW! Polaroid Back by NPC 1299.95

BRONICA

Authorized U.S.A. Bronica Dealer

Buy Any Bronica Body (w/ 120 Back, Prism And Lens) Expet 75, 80, 100 Recive A FREE Speed Grip

ETRSi
ETRSi w/120 Ei Back 945.00
WL Finder .. 99.95 Prism Finder 336.00
AE Prism .. 699.00 HP Finder .. 499.95
Rotary ...... 389.00 SPORTS 359.00
ETRS Focusing Screens .. ea. 39.95
40/4 PE .... 899.00 200/4.5 .... 799.00
50/2.8 ...... 639.95 250/5.6 .... 859.00
75/2.8 ...... 399.00 500/8 ..... 2349.00
100/4 M .... 759.95 2X Conv 539.95
150/3.5 ...... CALL 120 Film Back . 259.00
60/2.8 PE .... CALL Film Inserts ... 134.95
120/220 Back Ei w/Insert 269.00
Speed Grip E ... 169. Polaroid Back .. 239.
Winder .... 339.95 Ext. Tube 249.95
Motor Drive ... CALL Auto Bellows ... Call
Diopter .... 28.95 4.5x6 Bk 249.95
70 back .... Call 35 Back 319.00
ETRSi Flash Bracket 107.00
SCA 386 Flash Adapter .... Call
Pro Lens Shade 269.00

SQ-A, SQ-AM
SQA Body .... Call SQAi w/120 Ai back 1358.
WL Finder .... 98.00 Prism Finder ... 408.
MF Finder ...... CALL HP Finder .... 688.
ME Prism .... 528. AE Prism .... 708.
SQ Focusing Screens ..... ea. 37.95
40/4 PS ...... 1149. 50/3.5 ..... 699.95
50/3.5 PS 1049.90 150/3.5 .... 749.95
65/4 PS .... 949.00 200/4.5 PS .. 1099.
80/2.8 ...... 499.95 250/5.6 .... 839.95
80/2.8 PS . 699.90 250/5.6 PS .. 1149.
110/4 PS .. 1049.95 500/8 ..... 1999.95
150/4 PS .... Call New 500/8 PS 7995.

Bronica 2X for SQ 599.00
Film Backs w/insert (specify) 299.95
NEW Film Inserts w/case (specify) . 349.00
35mm Back 379.90
Pro Lens Hood .. CALL Orig., Hoods ... 28.95
Polaroid backs .. 279. Speed Grip 188.00
Auto Bellow ...... Call Ext. Tube .... ea. Call
NPC Polaroid Back SQA 164.95

GS-1
GS-1 w/120 Back 1339.00
WL Finder ...... 99.90 Prism Finder ..... 418.
AE Prism .... 748. Diopters ... ea. 24.50
NEW AE Rotary Prism 778.00
50/4.5 ..... 1099.00 150/4 .... 999.00
65/4 .... 999.00 200/4.5 ... 1099.00
100/3.5 .... 699.00 250/5.6 ... 1149.00
110/4 Mac 1149.00 500/8 ..... 7995.00
Bronica 1.4X or 2X Converter ... 619.00
Film Back w/insert (specify) 324.00
Film Inserts w/case (specify) 199.00
Speed Grip G ..... Call Polaroid Back .... 298.
Pro Lens Hood ... Call Orig Hoods 44.95
Auto Bellows ..... Call Ext Tube ..... ea. 329.
NPC Polaroid Back/GS-1 .... 184.95
G-1 Speed Light 298.00
20" Electro Cable Release 39.00

BEATTIE
Converter for RB Long Roll ..... Call

Mamiya

645 PRO $400/500 BONUS
OUTFIT A: Purchase Body, any finder, lens and magazine
Recieve from Mamiya $300. Cash and 20 rolls of Film by Kodak
OUTFIT B: Same outfit as above only lenses is the new L/S
Recieve from Mamiya $400. Cash and 20 rolls of Film by Kodak
$200 REBATE: if you buy only a 55/2.8 or 80/2.8 or 150/3.8 Leaf Shutter for your Mamiya 645 Cameras.

SPECIAL OUTFIT ON 645 SUPER — **M 645 Body 120 Film Back 80 2.8 Lens . 1399.95**
SPECIAL On Lenses w/Purchase on Outfits Recieve $200.00 on 55 2.8 or 150 3.5

M645 Super Body 749.95
M645 Pro Body .... Call
Waist Level Finder (Super/Pro) Call
Prism Finder (Super) .... Call
Prism Finder Pro .... Call
AE Prism (Super) .... Call
AE Prism (Pro) .... Call
120 or 220 Back Super 244.95
120 or 220 Back (Pro) .... Call
35 MM Back (Super/Pro) .... Call
35 MM Back (Panorama/Sup/Pro)
Pol. Back Super .... Call
Pol. Back Pro .... Call
Power Drive 2 Super/Pro .... Call
Auto Bellows .... Call
L Grip (Specify) .... Call
Left Hand Grip Pro .... Call
Soft Case .... Call
Diopters .... Call
Deluxe Grip Holder .... Call

SPECIAL OF THE MONTH
TRIPOD ADAPTER ... 19.95

MAMIYA 645 LENSES w/HOOD
24/4 ULD C Fisheye Demo .... CALL
35/3.5 C ..... CALL 110/2.8 C .... CALL
45/2.8 .... CALL 145/4 SFC ... CALL
50/4 C Shift CALL 150/3.5 C .... CALL
55/2.8 S ..... CALL 210/4 C .... CALL
70/2.8 C ..... CALL 300/5.6 C ..... CALL
80/1.9 C ..... CALL 500/5.6 C ..... CALL
80/2.8 C ..... CALL 105-210/4.5 ... CALL
80/4 C Mac CALL 2X Conv .... CALL

NEW LENSES
55/2.8 LS CALL 150/3.5 LS CALL
80/2.8 LS CALL 300/2.8 APO ... Call
500/8 Reflex SPECIAL .... CALL
55-110/4.5 N .... CALL
Macro Spacer Tube f/80 Mac ... Call
2X Teleconverter f/645 .... CALL
Extension Tube .... CALL

ACCESSORIES FOR 645
Waist Level Finder 79.95
Prism Finder S 229.95
PD-S Prism Finder 399.95
AE Prism Finder .... CALL
Power Drive Grip 139.95
Auto Bellows 399.95
Bellows Lens Hood .... CALL

RZ-67

w/finder, screen, & strap

RZ67 Body, Hood, Screen, Strap, Front & Rear Cap
127/3.8 .... Only $2436.00
120 Back .. 389. 220 back .. 389.
120/220 6x4.5 Back 389.00
120/220 6x6 Back 389.00
120/220 Film Insert 270.00
RZ-67 Body .... 1345.
Soft Case f/RZ 89.00

37/4.5 .... CALL 210/4 APO ... CALL
50/4 SZ ...... CALL 250/4.5 APO CALL
65/4 Z .... CALL 350/5.6 APO CALL
75 Shift ..... CALL 250/4.5 Z ... CALL
90/3.5 Z ..... CALL 360/6 .... CALL
110/2.8 Z .... CALL 500/8 .... CALL
127/3.8 Z .... CALL 500/6 APO .. CALL
140/4.5 M CALL 150/3.5 W CALL
180/4.5 Z CALL 1.4 Conv ..... CALL
100-200 Zoom w/Bracket ..... CALL
Support Bracket for 100-200 . CALL
New Prism Finder II .... CALL
PD Prism Finder Z .... CALL
AE Prism Finder Z .... CALL
AE Magnified Hood .... CALL
New Winder II .... CALL
AC Adapter f/R2 Winder .... CALL
Auto Ext Tube (RZ) .... CALL
Polaroid Back .... CALL
NPC polaroid Back .... CALL
Aluminum Case .... CALL
Bellows Lens Hood G2 .... CALL
Bellows Lens Hood G3 .... CALL
G Adapter for RB Backs .... CALL
RZ-L Grip Holder .... CALL
Radio Remote Control Set .... CALL

Mamiya 6
6 Body 1259.00 50/4.0 1099.00
75/3.5 .. 869.00 150/4.5 1199.00
NPC Polacid Back 899.95
Close up Attachment 349.00
35 Panoramic Adapter Set .. 144.95
Custom Flash Bracket 64.50

ATTENTION PROFESSIONALS!
How about make life easier & buy a nice belt pouch for your film roll magazine!
*Fits **Mamiya; Super, RB67 Bronica, SQ, GS1 Mamiya 645 Inserst**
(Please Specify) **$21.95**
belt pouch for 4x5 cut film holders (Holds (4) Four) 29.95.95
pouch for film backs by polaroid $26.95

RB67 PRO-S Body In Stock
ASK ABOUT THE NEW RZ II OUTFIT
120 or 220 Back .... CALL
120 6x4.5 Back .... CALL
37/4.5 Demo CALL 180/4.5 C ..... CALL
50/4.5 C ...... CALL 250/4.5 C ..... CALL
65/4.5 C ...... CALL 360/6.3 .... CALL
140/4.5 M .... CALL 500/8 .... CALL
150/4.5 F ..... CALL 2X Conv ...... CALL
100-200/5.2 .... CALL
Support Bracket for 100-200 . CALL
New Prism Finder II .... CALL
CDS Prism Finder .... CALL
CDS Mag. Hood Finder .... CALL
120/220 Power Drive .... CALL
6x7 120/220 Power Drive ..... CALL
Multi Angle Grip .... CALL
Auto Ext. Tube .... CALL
Bellows Lens Hood G .... CALL
2X Converter for RB-67 ...... 119.95
Viv. 2X for RB-67 .... 139.95
Polaroid Back #2 .... 179.95
Polaroid Back for RB (NPC) . 119.95
SX-70 Polaroid Back 219.95

ACCS. f/RB & RZ-67
Mirror-up Cable Release .... CALL
Grip Holder .... CALL
Multi-Angle Grup Demo .... CALL
Pistol Grip Model 2 .... CALL
Flashgun Adapter w/Shoe ..... CALL
Bellows Lens Hood G-2 .... CALL
Sunshield w/Case .... CALL
Gelatin Filter Holder (3") ...... CALL
Screens .. 46.95 Diopters .. CALL
Mam. Pre-Cut Aluminum Cs . CALL

Buy a RB/SD or RZ with lens and Back **Receive** from Mfg. a **FREE** Polaroid Back or a **FREE** Quadia 72 Polaroid

RB-67 SD

RB 67 SD
RB 67 SD Body .... Call
120 or 220 Film Holder .... Call
120 or 220 Holder .... Call
Polaroid Back .... Call

KL LENSES
65/4 140/4.5 75/4.5 Shift**
75/3.5 150/3.5 210/4.5 APO
500/5.6APO** 90/3.5 180/4.5
250/4.5APO 127/3.5 250/4.5
350/5.6 APO
**L Lenses Only

MAMIYA C330
C220F ...... 399.95 C330S .... Call
*w/Finder & Screen
55/4.5 ...... Call 180/4.5 .... Call
65/3.5 .... Call 250/6.3 .... Call
80/2.8 .... Call Prism Fndr CALL
105/3.5 .... Call Pistol Grip ... CALL
135/4.5 .... Call CDS Prism .. CALL
Focusing Screen .... each CALL

STUDIO PRO MULTI STROBE SYSTEM

SP 100-AC STROBE
- GN 100 w/ASA 100
- Screws into standard AC socket
- Ultra sensitive built-in slave
- Built-in front mounted ready light
- Open flash button
- 10' PC cord included **$49.95**
- Compact (5" long, 4" diameter)
- Lightweight (10 oz.)

SP 147 VP-AC STROBE w/VARIABLE POWER
- GN 147 w/ASA 100
- Ultra sensitive slave w/2 ready lights and test button
- Variable power: Full - GN147-100 w/s Half GN86-50 w/s Quarter - GN60-25 w/s **$84.95**
- Ultra quick recycle to 100%
- Weighs under 11 oz.

STUDIO PRO 72
- GN 72 w/ASA 100
- Screws into any standard socket
- Built-in ultra sensitive slave
- Built-in ready light

$22.95

STUDIO PRO 72PC
- Same features as Model 72
- PC Socket allows triggering directly from camera sync terminal
- PC Cord included

$29.95

920 AC STROBE
(w/Model Light)
- GN 92 w/ASA 100
- 60W, model lamp
- Compact & lightweight - 17 oz.
- PC Cord
- Built-in slave trigger **$89.95**

920 Snoot 18.95

MINI SLAVE STROBES

SP33 MINI
- GN 33 w/ASA 100
- Ultra sensitive slave
- Ready Light
- Test Button **$22.95**

SPWIDE
- GN 33 w/ASA 100
- Ultra sensitive slave
- Frosted dome gives soft wide angle coverage **$24.95**

KITS

HOME PORTRAIT KIT
2 - SP920MDL Strobe w/Model Light
1 - SP100 Strobe
1 - Snoot Attachment
1 - Barn Door Attachment
2 - 36" Umbrella **$389.95**
2 - AC Strobe Holder
1 - AC Strobe Holder w/Clamp
2 - Universal Swivel Bracket
2 - 7½ ft. Lightstands
1 - Equipment Case w/Handle

COMMERCIAL KIT
2 - SP150 Strobe w/Model Light
1 - SPBARN150 Barn Door
1 - SP100 Strobe
1 - SPSNOOT Snoot Attachment
1 - UMB42 42" Umbrella
2 - SPBRACK Universal Swivel Bracket
1 - SPHOLD AC Strobe Holder
2 - PMLS 7½ ft. Lightstand
1 - Equipment Case w/Handle **$489.95**

NEW! Commercial 250 .... Call
Location Kit 589.95
NEW! Location 250 .... Call
Starter Kit 184.95

UMBRELLAS
WHITE OR SILVER
36" .... 19.95 42" 29.95

HOME STUDIO KIT
2 - SP100
1 - Barn Door Set
2 - AC Strobe Holders
1 - Socket Clamp
1 - 36" Silver Umbrella
1 - SP72 **$314.95**
1 - Soft Box
2 - Universal Swivel Bracket
2 - PMLS4 Stands

STUDIO PRO 150
4 Tube Flash w/Model Light
- GN150 w/ASA 100
- 4 flash tubes provide powerful even light
- 5 variable power settings: full, ½, ¼, ⅛, 1/16
- Front and rear slave sensors
- Modeling light included
- Power by standard 110-120 AC
- 10 ft. power cord w/in line switch included
- 5 ft. pc cord **$119.95**

Barn Door for SP-150 .... 29.95
Soft Box for SP-150 .... 68.95
Replacement Bulb for 150 .... 13.50

Multi-Synch: Master Slave & 3 PC Terminals (SP Sync 23.95
Polarizer Holder 29.95
8x8 Polarizer 21.00
12x12 Polarizer 44.95
NEW! Mini Slave w/hot Shoe . 29.95

ACCESSORIES
Studio Pro Power Bank 49.95
Conical Snoot w/medium honeycomb (SPCON) snoot restricts light, honeycomb creates hard shadows . 27.95
Softbox (SPSOFT) 10"x10" screen gives soft even lighting 37.95
Socket Clamp (SPCLAMP) Porcelain socket on rubber coated, spring loaded clamp 11.00
Light Holder (SPHOLD) Rubber coated porcelain socket w/in-line switch 12.00
Plug In Slave (SP Slave) 19.95
Stud Clamp (SPSTUD) Rubber coated spring loaded clamp has 5/8"x1 1/2" stud with 1/4-20 thread 9.50
Barn Door (SPBARN100) 4 leaf design for controlling light 18.50
Multiholder w/3 flash shoes 12.00
Compact Flash Meter 84.50
Swivel Bracket (SPBRACK) Umbrella and light unit to be set in any position (180°) accepts 5/8, 1/4-20 or 3/8-16 thread studs 15.00
Filters (4/set) (SPFILT) Warming, UV, ND and wide angle 6.00
Snoot (SPSNOOT) Forms a narrow beam for hairlights and creative highlights 8.50
Stud Clamp w/Flash Shoe 11.00
6' Light Stand 23.00
PMLS 7½' Light Stand 34.95
PMLS 11' Light Stand 44.95
Air Cushioned 105½" Stand .. 44.95
Air Cushioned 169½" Stand .. 49.95
Light Stand Bag 79.95
Background Stand 79.95
Double Paper Holder 49.95
Boom Arm w/Clamp 49.95
Bare Bulb Unit 44.95

SEAGULL

4A-1 TWIN LENS REFLEX $89.50
Includes Leather Case & Strap
- 2¼" square format on 120 film
- 75/3.5 taking lens, 75/2.8 viewing lens for easy focusing
- Leaf shutter speeds 1-1/300 sec. & flash synch at all speeds
- Rapid wind film advance crank
- Waist level finder with focusing magnifier & sports finder

STUDIO ACCESSORIES

BOWENS
MONOLITES
Cmpl. w/Power & Sync Cord, Flash Tubes
0221 Super Bo-Lite 239.95
0200 Mono 4000 Comp 299.95
0201 Mono 9000 Comp 429.95
0202 Mono 15000 Comp ... 519.95
0203 Mono 24000 Comp ... 624.95
0204 NEW Monospot 1049.95
0226 Super Bo Lite Outfit ... 699.95
0355 Loc. Kit w/2-4000 ..... 824.95
0357 Loc. Kit w/2-9000 .... 1099.95
0362 Loc. Kit w/2-15000 ... 1329.95
0417 Omnicell Slave Unit 42.95
0251 Monocell Slave Unit 28.95
0252 Monoflood Reflector 39.95
0253 Barndoor for Monoflood . 44.95
0254 Mono Key Reflector 29.95
0255 Barndoor for Mono Key . 39.95
0256 Monosoft Reflector 79.95
0257 Barndoor for Monosoft . 64.95
0258 Mono Snoot 44.95
0262 Super Key Lite Reflector . 39.95
0268 Spill Kill Reflector 18.50
V0288 Case for 3 Monolites .. 89.95
0305 Squarelite w/Barndoors 144.95
0320 Maxi Lite Reflector 39.95
0321 Even Lite Reflector 59.95
0322 42" White Bowflecta 48.95
0323 42" Silv/Matte Silv Bow . 51.95
0324 42" Silv/Silv-Gold Bow . 51.95
0325 Beehive with clips 89.95
0326 Barndoor for Beehive ... 24.95
0327 Super Snoot 67.50
0328 "Slat" for Squarelite 84.95
0329 Misty-Lite Reflector ... 139.95
0335 Light-A-Light Reflector 109.95
0330 Infra Red Trigger Set . 109.95
0336 Gobo/Filter Kit for Mono 126.50
5997 Mini Hi-Glide Kit 749.95
0070 Hi-Glide Kit 1649.00

BOWENS PROLITE/VOYAGER
0400 Voyager 768.95
0405 Prolite 41A 244.95
0406 Prolite 41 .... 393.95
0407 Prolite 60 .... 487.95
0408 Prolite 82 .... 564.95
0409 Prolite 100 .... 608.95
0410 Prolite 120 .... 894.95

PRO STUDIO RAIL SYSTEM
0900 Rail System Kit A 1049.95
0901 Rail System Kit B 1249.95
0902 Rail System Kit C 1349.95

BOGEN BOOMS
2945 Mini Boom Kit 35.95
3077 Wall Boom Arm 74.95
3085 Boom Assembly (3 pc.) . 59.95
3087 Heavy Duty w/3701 std . 199.00
3090 Super Boom w/3071 .. 329.00
3394 Super Boom w/3075 .. 499.00
3395 Super Boom w/3075 .. 599.00

STUDIO CAMERA STANDS
0720 SC-1 .... 254.95
0800 Mini ... 289. 0815 Mini ... 449.
0840 Salon .. 830. 0841 ..... 1429.95
0860 Salon 1499.

BOGEN STANDS
3095 Backlight Stand 17.95
3089 6' Bantam Stand 35.80
3355 6½ 2 Sect. steel w/casters 71.50
3097 7½ Light Weight Pro 38.95
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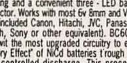

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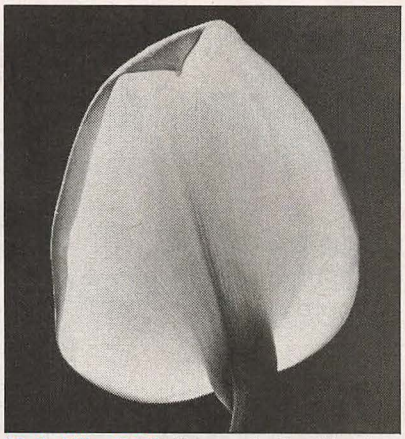

"Calla Lilly, 1984": More erotic than Mapplethorpe's homoerotic images?

***Mapplethorpe,* with an essay by Arthur C. Danto. Random House, New York; 384 pages; 280 duotone photographs; hardcover, $125.**

Mapplethorpe? Yes, Mapplethorpe! No, he will not vanish. Despite many viewers' desires that he and his startlingly graphic, often offending homoerotic photographs would fade from view and thought, he has grown in stature and importance since his premature AIDS-related death in 1989. In this 11×12-inch, boxed, superbly printed retrospective in a super coffee-table-sized book, you have the answer why.

Although Mapplethorpe's photographic career spanned only 19 years (from 1970 when he was given a Polaroid camera), this former designer of altarpieces, collages, and jewelry mastered composition, lighting, and communication with his subjects to a degree few other photographers have.

As Arthur C. Danto points out in his thought-provoking but lengthy essay, Mapplethorpe did not take pictures in the sense of catching the subject unaware. Instead, each person knowingly posed. And Mapplethorpe's portraits of the famous, from Sigourney Weaver to Roy Cohn (too few of which are reproduced here), reflect the photographer's almost total direction of his subjects. In contrast, the erotic pictures of the homosexual, leather and chain devotees (too many of which do appear) are more directed by the subjects themselves. At no time has Mapplethorpe caught his subjects; rather, they have caught him, appealing to his understanding as someone able to show them as they wish to be shown. Erotic? Pornographic? I think not. Often I find the photographs of activities and male body parts alone beautiful, although the subject matter is controversial (and repetitive).

But this 1970–1980's sexual subculture did exist. Mapplethorpe was a known participant. He was not the first nor will he be the last to depict openly what many of us might feel better belongs unphotographed within the privacy of the bedroom.

Erotic photographic art? I think there is more to see of that in his pictures of flowers. Squint at them. Their curvaceous shapes and translucency ooze symbolic sex far more for most of us than Mapplethorpe's infamous photos. These flowers are superb images and true art. Who is to command that the other images aren't also? *H.K.*

***The Complete Guide to Wildlife Photography,* by Joe McDonald. Amphoto, New York; 160 pages; softcover, $24.95.**

Far too many books purporting to be how-to manuals on photographing wildlife are little more than excuses for the photographer-author to show off his best shots accompanied by a paucity of hints and tips.

Joe McDonald makes up for all those disappointing tomes. Profusely illustrated in color with many highly useful charts and diagrams, McDonald's book presents an astounding number of great nature shots, all of which you will wish you had taken yourself—extreme close-ups of birds, even more extreme close-ups of snakes ingesting mice, tropical fish underwater, and the usual breathtaking scenics—just to give you a sampling. Best of all, McDonald tells you just how to shoot your own.

Remember seeing all those spectacular photos of birds of prey, flash frozen as they swoop onto their victims? Most such stories explain the necessity of having impossibly expensive or specially designed photo equipment to do the job. McDonald describes some inexpensive units that can do the same thing and where you can buy them.

Whether you are a stay-at-home nature photographer or one who roams the world, this fully packed, well-written, enjoyable book by a successful, enthusiastic writer and photographer ought to be in your possession. *H.K.*

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POPULAR PHOTOGRAPHY'S ★★★★★ Star Rating System

continued from page 42

high enough in each user category according to the averaged ratings of all judges is deemed suitable for that use and so listed. Note that many cameras were judged suitable for use in more than one category, some even in all categories; however, the lack of a specific listing does not mean that a camera cannot be used for that purpose, only that its major strengths lie elsewhere, in our judgment.

Unrated cameras

In a few instances, cameras included in our Top 40 for '94 carry no star rating. Basically, there are two possible reasons for this: 1) The camera is too new—we've had insufficient hands-on experience with the production version (for example, the Sigma SA-300). 2) The camera is unique; it can't be assessed with reference to any of our specified rating categories (for example, the Leica M6 and the Olympus IS-3).

In each case, the reason a camera is unrated is clearly stated where the star ratings normally appear.

Star-rating limitations: POPULAR PHOTOGRAPHY's star ratings of SLRs do not include lens performance directly, nor do they assume that any specific lens is being used on the camera being rated. However, cameras whose manufacturers offer extensive or high-performance lens lines may be awarded a modest number of extra points at the discretion of the individual raters.

Although on-film image quality is thus a background factor that comes out only in the quantified subjective judgment of our reviewers, it cannot be assumed that a higher-rated camera takes better pictures than a lower-rated one. What the ratings do accurately reflect are as follows: *flexibility*—operates efficiently under a wide variety of shooting conditions; *responsiveness*—adapts quickly and efficiently to changing conditions; *features*—includes especially those that enhance specific performance areas, such as autofocus, autoexposure, flash, and overall convenience.

Future tests of cameras and, soon, lenses as well, will use this new star-rating system.

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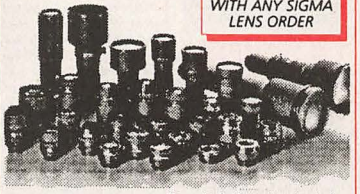

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28-105/4 UC	197.95	197.95	227.95	197.95	–
28-200/3.8 UC	236.95	236.95	246.95	236.95	–
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35-70/2.8	98.80	–	–	–	–
35-80/4 UC	80.95	84.95	99.95	84.95	84.95
35-135/3.5	129.95	153.95	–	153.95	–
35-135/4 UC	147.95	147.95	157.95	147.95	147.95
55-200/4	98.90	–	174.70	–	–
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70-210/4 UC	98.95	102.95	145.95	102.95	102.95
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70-210/2.8 APO	597.95	597.95	597.95	597.95	–
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Vari-Color Pol: Red/Blue, Red/Green, Yellow/Green	22.35	22.35	24.35	–	–
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Halfcolor ** (Specify)	13.35	13.35	13.60	20.35	20.60
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Polarizer Fader	19.75	21.35	–	–	–
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Multivision 6 (Circ., Linear)	31.35	31.35	34.35	–	–
Variable Multivision	31.35	31.35	–	–	–
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Split Field	10.49	10.35	10.35	–	–
CLOSE-UP SET	20.85	22.35	25.85	31.35	34.80
Variable Cross Screen	18.05	21.35	21.35	–	–
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70-78	7.90	9.95	201,202	15.45	19.90
80,81	9.90	–	203,204	15.45	–
82	4.59	7.30	209	17.95	29.70
83,84,376	7.90	10.70	216	17.45	18.65
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91-93	15.45	18.95	219	29.90	–
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MINOLTA

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- LCD Display
- Flash/Ambient Meter
- Case

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L-164 Underwater ... 228.50
L-188 .. 48.90 L-246 69.95
L-318B 163.95 L-328 234.50
L-398 109.90 L-718 428.50
L-778 Dig. Spot Flash .. CALL
L-308 Flashmate NEW - 199

CALCUFLASH

Flash II ... 163 Flash S 98

Wein

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WP1000 ..... 94.50
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FOR WEIN SLAVES SEE PAGE 3

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Luna Pro SBC w/Case 198.95
Luna Pro F w/Case .. 231.50
LUNA STAR F DIG .. 264.50
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Pilot 2 ..... 68 Scout 2 - 43
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COURTENAY

FM 2 - 98.90 FM 3 118.90

PENTAX

Spotmeter V ..... CALL
Digital Spotmeter 319.95

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KODAK

Min. Purch 5 Rolls

		ASA	Film Only	Kodak Proc.
COLOR SLIDE				
KM	135-24	25	4.25	7.17
KM	135-36	25	5.99	9.79
KR	135-24	64	4.25	7.17
KR	135-36	64	5.85	9.44
KL	135-36	200	7.05	10.89
EC*	135-24	100	3.59	6.59
EC*	135-36	100	3.79	7.59
ET*	135-36	160	5.99	9.79
ED*	135-24	200	4.69	7.49
ED*	135-36	200	5.95	9.69
EL*	135-24	400	5.39	8.18
EL*	135-36	400	6.29	10.29
EES	135-36	800	8.35	11.95
*Available in new Elite film				
PRO. COLOR SLIDE				
PKM	135-36	25	6.85	10.79
KPA	135-36	40	7.69	11.39
PKR	135-36	64	6.70	10.49
PKR	120	64	4.20	–
PKL	135-36	200	7.99	11.89
EPY	135-36	50	5.47	9.29
EPY	120	50	3.15	–
EPR	135-36	64	5.47	9.29
EPR	120	64	3.18	–
LPP	135-36	100	8.99	12.99
LPZ	135-36	100	8.99	12.99
EPX	135-36 NEW		5.79	9.59
EPN	135-36	100	6.49	10.28
EPP	135-36	100	6.29	9.99
EPP	120	100	3.30	–
EPH	135-36		9.39	13.18
EPZ	135-36	100	6.80	10.55
EPT	135-36	160	6.95	10.74
EPD	135-36	200	6.99	10.78
EPL	135-36	400	8.75	12.55
EPJ	135-36	320	8.85	12.62
COLOR PRINT				
KODACOLOR GOLD				
GA	135-12	100	1.90	6.10
GA	135-24	100	1.85	7.80
GA	135-36	100	2.59	10.49
GB	135-12	200	2.20	6.50
GB	135-24	200	2.49	8.29
GB	135-36	200	3.19	10.99
GC	135-24	400	2.75	8.70
GC	135-36	400	3.59	11.49
GF	135-24	1600	4.75	10.70
GF	135-36	1600	6.09	13.99
EKTAR FILM				
CK	135-24	25	2.29	8.29
CK	135-36	25	4.65	12.60
CX	135-24	100	2.79	8.87
CX	135-36	100	3.29	11.19
CJ	135-24	1000	3.80	9.75
PRO. COLOR PRINT				
VPS	135-24	160	3.29	9.20
VPS	135-36	160	3.99	11.89
VPS	120	160	2.90	–
VPS	220	160	29.90	(5 rolls)
VPH	135-36	400	5.55	13.40
VPH	120	400	3.29	–
VPH	220	400	7.09	–
EKTAPRESS GOLD (5 rolls)				
PPA	135-36	100	13.40	51.90
PJB	135-36	400	19.95	59.95
PPC	135-36	1600	25.75	64.25
BLACK & WHITE				
PX	135-24	125	2.05	7.99
PX	135-36	125	2.79	10.69
TX	135-24	400	2.05	7.94
TX	135-36	400	2.79	10.74
TX	120	400	1.89	–
TMX	135-24	100	2.19	8.13
TMX	135-36	100	2.95	10.83
TMX	120	100	2.09	–
TMY	135-24	400	2.25	8.19
TMY	135-36	400	3.09	10.94
TMY	120	400	1.99	–
TMZ	135-36	1600	3.79	11.74
MOVIE FILM				
KMA	464	40	9.72	15.67
KMA	594	40	14.22	19.97
ELA	594	160	16.97	22.88
EG	464	160	11.97	17.33

FUJI

Min. Purch. 5 Rolls

		ASA	Film Only	w/ Proc.
COLOR SLIDE				
RF	135-36	50	4.99	7.99
RD	135-36	100	3.65	6.45
RD	135-24	100	2.45	5.25
RH	135-36	400	5.99	9.09
RHP	135-36	400	7.50	–
PRO. COLOR SLIDE				
VELVIA	120	50	3.49	–
VELVIA	36	50	6.20	9.27
RDP	135-36	100	5.79	8.85
RDP	120	100	3.19	–
COLOR PRINT				
CN	135-24	100	1.85	7.69
CN	135-36	100	2.05	9.89
CA	135-24	200	2.25	8.17
CA	135-36	200	2.49	10.34
CH	135-24	400	2.59	8.49
CH	135-36	400	3.65	11.48
REALA	24	100	2.90	8.90
REALA	36	100	3.35	11.19
NSP	120		2.40	–

BULK FILM

BLACK & WHITE		
TMX	ASA100	28.89
PX	ASA125	28.90
TX	ASA 400	31.10
TMY	ASA400	31.50
COLOR SLIDE		
EPR	ASA64	74.50
EPN	ASA100	83.50
EPP	ASA100	83.50
EPD	ASA200	83.50
SLIDE DUP. #5071		39.50
COLOR PRINT		
VPS	ASA160	43.50
VPH	ASA400	43.95
FILM LOADER		9.95
Watson Bulk Loader		15.50
CASSETTES METAL		35¢
PLASTIC		49¢

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PK-59 - 5.19 PK-12 - 4.99

AGFA/PERUTZ

	ASA	FILM
COLOR PRINT		
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XR 135-24	100	1.59
XR 135-36	100	1.89

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RD-24 SD ISO 100 SLIDE FILM $1.99

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108	9.09	18.25
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PC PRO 100	–	17.75
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668	8.85	17.70
669	7.99	17.50
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Polagraph	9.49	–
Polapan	8.88	13.79

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Panalure Select RC	21.75	94.95	14.50	47.50	108.95	48.50
Elite Fine-Art	–	–	19.50	69.50	–	66.50
Portra/Ultra/Supra	–	–	9.95	37.50	–	36.50
Ektacolor Plus/Prof.	–	–	8.95	34.50	–	33.75

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Multigrade III Deluxe	16.95	–	10.98	35.23	74.90	35.70
Multigrade FB SW	17.95	–	13.95	37.95	79.90	36.95
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Galerie	30.95	–	20.50	66.50	–	63.50

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$255

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- Sturdy 23" Column
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- Pentax center focus
- Long eye relief

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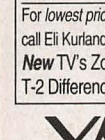

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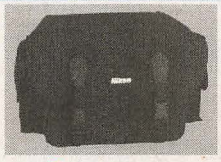

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60/2.8M	329.95	28-85/3.5	374.95	New TC20 E	Call
85/1.8	284.95	New 35-70/2.8 "D"	Call	TC16 AF	174.95
105/2.8 Mac	569.95	35-70/3.3	164.95	1.7x AF f/Nik	79.95
135/2 D	879.95	New 35-80/4-5.6	Call	2x AF f/Nik	69.95
180/2.8 ED	609.95	35-105/3.5	354.95		

NIKON FILTERS

Nikon Filter 39 Screw	52	62	72	77	82	95
L37C (UV)	24.95	22.95	32.95	49.95	63.95	69.95	89.95
L1BC (Sky)	28.95	25.95	36.95	49.95	—	—	—
Circ. Polar	—	62.95	89.95	119.95	144.95	—	—
Color Filters	22.95	18.95	34.95	42.95	59.95	—	—
ND	24.95	19.95	—	59.95	—	—	—
Close Up	—	32.95	54.95	—	—	—	—
Soft Focus	—	49.95	72.95	84.95	—	—	—

122 L37C.... 139.95 160 L37C..... 299.95 52mm Close Up #0..24.95

Nikon

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15/3.5*	1649.95	85/2	349.95	400/2.8 EDIF*	6199.95
16/2.8	659.95	85/1.4	669.95	500/8 w/Hd Flt*	689.95
18/3.5	939.95	105/1.8	559.95	500/4PEDIF	3799.95
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24/2	549.95	105/2.8 Micro	539.95	600/5.6 EDIF*	3999.95
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HN-12 Hood for 52 Pol	19.95
AF-1 52mm Gel Holder	32.95
HN-26 Hood for 62 Pol	28.95
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MB-20	39.95		
MB22	259.95		
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MN20	104.95		
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DB5 Anti cold pk. 8008	72.95		
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MF-21 Ctl Back 8008	164.95
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CL32S, 33S,	26.95	CL15A	14.95
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Medium 36"x48" ... 191.25
Large 54"x72" ... 318.75

SUPER PRO BANKS
X-Small **114.75** Med. ... 254.95
Small **165.75** Large ... 403.75
Small Strip 9x32" ... 164.95
Med Strip 14x56" ... 253.95

CHIMERA II BANKS
X-Small **57.00** Med. ... 254.95
Small **102.00** Large ... 282.50
Med. Strip ... 164.95

MINI/MAXI Silver White
Mini Silver **59.** White ... 56.25
Maxi Silver **80.** White ... 68.00
Mini Silver Convertible ... 53.95

Video Pro Bank
X-Small **140.25** Small ... 99.95
Medium **327.95** Large ... 489.95
Minicam Ring ... 34.95
Speed Rings **Call**
New All Metal Rings **Call**

Chimera Demo Acces.
Honycomb 32° X-S ... 176.00
Louvers Med Strip ... 172.00
Camera Bracket ... 69.95

lowel LTI
New Rifa-Lite **Call**
Soft Lite (S2-10) **Call**
Tota-Lite (T1-10) **Call**
Omni-Lite (O1-10) **Call**
V-Lite (V1-10) **Call**
P-Lite (P1-10) **Call**
I-Lite (I1-10) **Call**
For Other Accs. **Call**
New L-Light **Call**

LOWEL KITS
Trans Kit (T192) **Call**
Action Kit (0192) **Call**
DP-3 Kit (D293) **Call**

SV SMITH-VICTOR
PHOTOFLOOD LIGHTS
A-50,A-80,A-100 ... 46.95
A-120 **56.95** | A-160 **134.95**
PL8/10 **62.95** | PL-12 **69.95**
K6R Photoflood Kit ... 149.95
K82 Photoflood Kit ... 154.95
K83 Photoflood Kit ... 229.95
K831 Kit ... 328.95

QUARTZ LIGHTS w/SAFETY GLASS
Q-60SG **90.** | 700SG **65.**
750SG **155.** | 710SG **125.**
720SG **139.** | 740SG **149.**
MS Mini Spot ... 109.95

QUARTZ KITS
K102 **169.95** | K2RA **229.**
K22UA **299.** | K-50 **595.**
K62B **239.** | K63B **299.**

UMBRELLAS
HEX with HARDWARE
30" **24.95** | 40" **19.95**
SQUARE
20" **16.95** | 36" **22.95**
27" **18.95** | 42" **24.95**
White Only-For Silver or Gold Add $5

Westcott
HALO
32" **72.99** | 45" **84.95**
54" **147.95**
Halo Keylights Add **$3.00**
Halo Gold Add **$5.00**
Halo Pro plus 45" ... 96.95
HALO Signature Edit. ... 159.95

APOLLO
Micro Apollo ... 32.95
Mini Apollo ... 49.95
24" **80.95** | 28" **85.95**
24" Recessed ... 90.95
28" Recessed ... 102.50
50" ... 226.95
Gold Apollo Add **$8.00**
24"/28" Louvers ... 144.95

MONO APOLLO
28" **99.50** | 28"rec. **111.**

COLLAPSIBLE UMBRELLAS
43" ... 26.95

PORTABLE DARKROOM
45x45x72" ... 399.95

TRI-REFLECTOR
Triflector **244.95** Diffuser **36.95**

MONTE'S ILLUMINATOR
20" **24.95** | 30" **39.95**
42" **49.95** | 30x40" **64.95**
48x72 Silver/White ... 94.95
Sunlight 30" ... 49.95
Illuminator Arm ... 44.95

ZEBRA UMBRELLAS
Gold/White or Silver/White 45" ... 49.95

Flexfill®
PORTABLE REFLECTORS
20" **37.95** | 38" **64.00**
48" **83.95** | 60" **119.**
28"x58" ... 79.95
38" Black Net Double ... 99.
48" Black Net Double ... 129.
60" Black Net Double ... 209.
Wraparound ... 83.95
Adjustable Holder ... 43.95

LIGHTFORM
OUTFITS

Black White Silver	Trans	Gold	B&W
P6	37.	41.	49. 41.
P15	45.	48	55. 49.
P22	49.	59.	75. 59.
P32	67.	76.	107. 83.
P42	78.	92.	118. 103.

FABRICS

P6	9.	13.	22.	13.
P15	12.	18.	27.	20.
P22	19.	27.	40.	31.
P32	26.	36.	68.	39.
P42	34.	46.	83.	55.

FRAMES
P6 **29.** P15 **34.** P22 **35.**
P32 **49.00** P42 **49.00**

ACCESSORIES
6160 EC-1 Clamp ... 18.95
6172 Univ Clamp ... 33.90
6161 Legs (6) ... 35.95
6165 T Clips (6) ... 13.95
6162 Double Clips (6) ... 13.95
6167 Med Travel Bag ... 44.95
6168 Lrg Travel Bag ... 55.95
6174 12" Mirror ... 31.95
6300 Bounce Box ... 619.95

plume WAFER
Wafer 75 (22x30") ... 229.95
Wafer 100 (30x40") ... 309.95
Wafer 140 (40x54") ... 374.95
Wafer 200 ... 549.95
Wafer Express 75 ... 174.95
Wafer Express 100 ... 229.95
Wafer Express 140 ... 269.95
Hexoval 100 ... 299.95
Hex 140 **349.95** Hex180 **529.95**

Domke Light Panels
To order select a *Hardware Kit* * and a *Fabric*
* ***Hardware Kit*** includes Pole Frame Set, Carry Case and Legs or Clamp as specified
15"x15" **Frame Kit** w/Clamp ... 46.95
42"x42" **Frame Kit** w/Clamp ... 48.95
42"x78" **Frame Kit** w/set of clip on panel feet 59.95

Fabric	15x15	42x42	42x78
Hazy Sun (Shoot Thru)	8.95	16.95	22.95
Open Shade (Refl.Wht.)	8.95	16.95	22.95
Bright Sun (Silver Blk.)	8.95	16.95	22.95
Sunset (Gold White)	8.95	16.95	22.95
Cloudy Bright (Diffusion)	8.95	16.95	22.95

Zippered Panels ... 29.95
Pole Adapter Clamp ... 16.95

Rosco
20"x 24" Gels (Min. of 3 Filters) **5.25 Ea.** for 6 or More only **$4.75** Each
Jungle Safari Kit ... 29.50
Cinegel Sampler Kit ... 29.50
Diffusion Kit 19-10"x12" ... 29.50
Creative color kit 10-10"x 12" ... 29.50
Swatch Book ... 2.50

Min. Mail Order 3 Filters –No Return on Gel Filters

LIGHT STANDS and UMBRELLAS

BOGEN LIGHT STANDS
3095 Backlight Stand ... 19.95
3104 Adj. Pole f/3095 ... 19.95
3089 6' Bantam Stand ... 36.73
3375 6' Bantam Stand Blk ... 39.25
3353 7' Retractable ... 39.90
3373 7' Retr. black ... 47.95
3097 7.7' Liteweight Stand ... 39.87
3372 7.7' Lt. wt. Stand Blk ... 44.94
3071 7.5' Steel w/Casters ... 119.07
3351 8' Air Cushion ... 53.83
3362 8' Air Cushion Black ... 55.95
3086 8' Stand ... 43.04
3361 8' Blk. stand ... 44.94
3360 8' Stand w/3/8" Stud Special Sale ... 39.95
3073 10 1/2' Steel ... 110.20
3072 12/1/2' Tall Steel ... 111.47
3075 12' Wind Up ... 468.87
3352 13' AC w/case ... 108.93
3363 13' AC Blk. w/case ... 111.95
3082 13' w/casters ... 91.83
3078 13' w/o Casters ... 72.20
3364 13' w/o Casters (Blk) ... 79.95
3365 13' w/Cstrs (Blk) ... 98.14
3079 15.9' Super Stand ... 173.53
3379 Super Stand (Blk) ... 191.27
3076 17' Stand ... 89.07
3369 35 to 92" Extention ... 32.95
3380 Light Stand Holder ... 31.95
3383 Light Stand bag 34" ... 74.95
3384 Light stand bg 40" ... 94.95
3088 Casters f/3086/3076 ... 28.95
9545 Casters ... 36.95
3382 Water Bag (16 lbs) ... 26.95

CAMERA/STUDIO STANDS
0720 CS-1 ... 279.95

BOOMS
2945 Mini Boom Kit ... 43.95
3085 Boom Assembly ... 74.70
3385 Blk. boom assembly ... 81.95
3077 Wall Boom ... 85.50
3087 Heavy Duty Boom ... 209.95
3090 Super Boom ... 342.00
3390 Super Boom Blk ... 349.95

arkay STUDIO STANDS
Senior II Series
6 MS II **689.** | 8 MS II **711.**
10 MS II **741.** | 12 MS II **770.**
6 MS 360 **748.** | 8 MS 360 **777.**
10 MS 360 **802.** | 12 MS 360 **832.**

MATTHEWS STUDIO EQUIPMENT
C STANDS
339564 40" DBL Riser ... 119.95
339758 40" D.R. C+ ... 129.95
B387477 "Kit" Stand 9' ... 47.95
B387485 "Maxi" Stand 10' ... 69.95
B387490 "Lt/Heavy" Stand 13' ... 94.95
NEW 387485 Stainless Steel Maxi (chrome) 10' ... 79.95

DOTS, FINGER, FLAGS, SCRIMS

MOUNTING
429590 R.A. Baby Plate ... 12.95
429614 Matth Gag ... 19.95
B209631 Mafer Clamp ... 23.95
427802 Mini Matth Boom ... 109.95

GRIP HEADS & ARMS
349575 2½" Grip Head ... 23.95
680004 40" Ext. Arm ... 36.95
680006 20" Ext. Arm ... 34.95
309080 6x6 butterfly set ... 529.95

DESMAR
Compact light stand 49.50

photek
OPAQUE w/REMOVABLE BLK CVR & 2 LIGHT DISCS
40" **39.95** | 54" **47.95**
Compact 14/39 ... 39.95
NEW Softliter 40" ... 47.95
NEW Softliter 54" ... 59.95

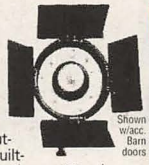
Pic Pro AIR-CUSHION
9 feet AC ... 88.95
11 feet AC ... 118.95
13 feet AC ... 128.95

BLACK PRO LINE
7 feet **49.95**
9 feet **63.95** 8' backlite **44.95**

PHOTOGENIC ECLIPSE
32" w/White cover ... 19.95
45" w/White Cover ... 24.95
32" Silver ... 24.95
45" Silver ... 29.95

ADORAMA'S ADVERTISED PRICES INCLUDE ALL MFR. ACCESSORIES & ARE FULLY WARRANTIED. ORDERS SHIPPED PROMPTLY

STUDIO SPECIALIST FLASH


Shown w/acc. Barn doors

- Power Output 150w/s GN 135 (ISO 100)
- 4 Color balanced flash tubes 5600°K • Can be fired via test button, PC cord (incl.) or built-in slave• Front and Rear Slaves • 5 Stepless Power Settings, 1/1, 1/4, 1/8, 1/16 & Full Power
- Fast Recycling 0.5 to 5 sec.

BUY 2 FOR ONLY 99.95 Each

Studio specialist flash 109.95

4 Leaf Barndoors .....**24.50** Univ. Swivel Holder **16.95**
Soft Box 24"x36" .....**69.95** Spare modeling lamp **4.95**

STUDIO PRO SP250 220 W.S. 174.95

BUY THE SPECIALIST KIT AND SAVE!

ONLY 449.95

- 2 Studio Specialist Flashes
- 1 Budget Flash
- 1 Socket and Cord
- 1 L.W. 7 foot Stand
- 1 Silver Umbrella
- 1 Snoot for Budget Flash
- 1 Barn Door
- 2 Pro 7 foot Stand
- 3 Universal Swivel Holder
- 1 Carrying Case f/outfit

AC SLAVE

- 25 w/s of Power
- Built in Slave
- Guide Number 60 (ISO 100)
- Screws into Standard Household Socket
- Coverage 50°

19.95

AC MASTER SLAVE

Same as AC Slave. Also includes firing capability. with PC cord. **24.95**

AC Filter Set – Filter Set for AC or ACM Slaves Green, Yellow, Blue, Red Filters **8.95**

ADOR ECONO FLASH

G.N. 100 ISO/100 – G.N. 60 on "Half" power mode. Built-in slave – Screws into standard household socket - test trigger – PC Cord (included) **54.95**

STUDIO PRO LIGHTING KITS

Home Studio Kit **314.95**
Home Portrait Kit **409.95**
Commercial Kit **499.95**
Location Kit **589.95**
Commercial Kit 250.....**589.95**
Location Kit 250.....**669.95**

FLOODLIGHT OUTFITS

For the photographer just starting out or for the budget minded professional. (Bulbs not included)

ADORLITE SENIOR OUTFIT 169.95
Includes:
1 — Adorlite lighting Case
1 — 30" white Umbrella
3 — 7 ft. stands
3 — sockets
1 — umbrella holder
2 — 10" reflectors

ADORLITE JUNIOR OUTFIT 119.95
Includes:
1 — Adorlite lighting case
2 — 10" reflectors
2 — 7 ft. stands
2 — sockets

Flashpoint Monolights *The Professional's Choice for Power and Performance*

Shown Model 600

Flashpoint 600 389.95
Flashpoint 1200 489.95

BUY A KIT AND SAVE!
Flashpoint Monolight Outfit with 9' Stand and 42" Umbrella
#600 **429.95** #1200 **529.95**

PORTRAIT WEDDING KIT
(1200 w s. Power) 2–Flashpoint 600, 2–9' stands, Umbrella, Snoot, and carrying case **979.95**

Back Panel of FP-600

Our Monolights Feature:	FP-600	FP-1200
• High power output:	*600ws.*	*1200ws.*
• Fast recycling:	*1.8 sec.*	*2.1 sec.*
• Compact- lightweight design:	*5¼ lbs.*	*6¼ lbs.*

- Plug-in circuit board modular construction • Variable power settings 1/8 to full power • Proportional quartz modeling lamp
- Audible signal when ready to fire • Built-in super sensitive slave
- Plugs right into the wall, no external power pack required.
- Full line of accessories available.

ADORAMA BUDGET FLASH

- Guide Number 90 (ISO 100)
- Includes 50W Modeling Lamp
- Built-in Photo Slave
- Includes PC Cord
- Screws into standard Household socket

$74.95

OR BUY 2 FOR ONLY $69.95 Each

BUDGET FLASH KIT

- 2 Strobes
- Silver Umbrella
- 1 Barndoor
- 2- 7' Light Stands
- 1 Snoot
- 2 Swivel Holders
- 1 Honeycomb
- 2 Sockets
- 1 Carrying Case

Complete Kit FOR ONLY $299.95

ACC. FOR BUDGET FLASH SYSTEM

Soft Box .....**32.50** Socket and Cord..... **9.95**
Snoot.....**19.95** Modeling Lamp..... **9.95**
Barndoor.....**16.95** Universal Swivel Holder.....**17.95**

Adorama Exposure Meters

METERS

Complete w/MFR. Access.

PENTAX

Spotmeter-V w/Case **Call**
Digital Spot w/Case **Call**

Vivitar

EFM-2 Flash Meter **99.95**

SHEPHERD

DM 170 **97.70** FM880 **81.90**
FM 990**107.25** FM1000 **148.00**

SEKONIC

New L164 C Marine **229.95**
L188 w/UW Housing **74.95**
L398M Studio w/c **109.95**
New L308 Dig. Flashm. **199.95**
L318 Digi Light **164.95**
L318 w/5° Viewfinder **209.95**
L328 Digi Lite F **239.95**
L718 Digi Pro **429.95**
SPECIAL OFFER–$50 Mfr. REBATE w/Purchase of L-718 Call
L778 Spot Flash **549.95**

SEKONIC ACCS.
L-418 10° Viewfinder **29.95**
L318/328 5° viewfinder **74.95**
L398 Slide set (11) **39.95**
L718 5° viewfinder **84.95**
L-428 Microscope. Att **9.95**
L-428 Movie Dial **6.95**

CALCU-LIGHT

Calcu-Light X-P Digital **119.95**
Calcu-Flash 2 **164.95**
Calcu-Flash 5 **98.95**
Photometer 1 **129.95**

Accessories
DX 1 Flat Diffuser **9.95**
FOX 1 or 2 Fiber O. Probe **39.95**

GOSSEN

COMPLETE W/CASE & STRAP
Luna Pro F **231.95**
Luna-Star F Digital **264.95**
Pilot-2 **68.95** Scout-3 **46.95**
5° Attach. for Star-F **79.95**
5 F/Stop Ext. f/Star-F **16.95**
Ultra Pro **569.** Ultra Spot **469.95**
Multi Pro **314.95**
Luna Pro S **174.95**
Luna Pro SBC **199.95**
ColorPro 2F **509.95**
ColorPro 3F **749.95**
Vari Angle Attachment **59.95**
Enlarging Att. **48.95**
Multi Beam/Spot Attach. **389.95**
Flash Meter Attachment **189.95**
Repro Copy Attachment **46.95**

WEIN

500B Flash Meter **62.99**
1000 Flash Meter **94.50**

MINOLTA METERS

INCLUDES MFR'S PACKED ACCSESS.
Auto Meter III **159.95**
New Auto Meter IV F **Call**
Flash Meter IV **449.95**
New Color Meter 3F **849.95**
Spot Meter F **374.95**

METER ACCS.
Booster II Set **204.95**
Viewfinder 10°II w/Cs **69.95**
Viewfinder 5° w/Cs **84.95**
Flat Diffuser **16.95**
Mini Receptor **89.95**
Synchro Cord III **27.95**
IR Receiver/Triggr w/Cs **159.95**

WEIN SLAVES

'The Professional's Choice'
SLAVE UNITS
Peanut (100') **13.95**
Peanut Pak (3) **36.95**
Peanut XL (300') **26.95**
L8 (150') **18.87** XL8 (400') **34.95**
XL8E **44.95**
HOT SHOE SLAVE
HS (150') **29.19** HS XL (600') **62.95**
ULTRA SLAVES
SSL(3000') **62.95** SSL-E **73.95**
XL (600') **50.95** XL-E **59.95**
PRO-SYNC 500
PS-500-4 Set **299.95**
PST500-4 **119.95** PSR500-4 **144.95**
PS-500-2 Set **199.95**
PST500-2 **99.95**
PS-500-2W Set **299.95**
PST500-2W **179.95**
PSR500-2W **139.95**
New PS-500-2WX Set with Override All Fire **299.95**
New PS-500-4X Set with Override All Fire **299.95**
SSR REMOTE SYSTEMS
SSR Set **141.95** SSR Junior **110.95**
XT Transmitter **78.95**
SST Sound Trigger w/H Prg & PC **94.95**
WEIN ACCESSORIES
FTF-500 Flash Monitor **49.95**
SF-200 Ultra Flash **62.95**
Photo-Lok Velcro **15.95**
New Magic BUS-1 **489.95**

1° Spot Meters

Professional 1° Spot Meter gives a perfect exposure reading on the Exact area where a light reading is required. That way you can measure the key areas of the subject you're photographing . Comes with eyecup, strap and case.

Adorama 1° Spot Meter 169.95
Adorama 1° Digital Spot Meter 229.95

Match Needle Exposure Meter

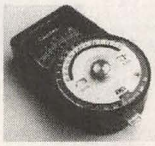
- Reflected light readings
- Automatic match-needle operation
- Selenium Cell

24.95

Match Needle Lock Exposure Meter

- Reflected and incident light readings • Needle Lock button
- Hi-Lo switch • Built-in battery checker • Cds metering
- with strap and case

59.95



Flash Meter 1

- Measures flash or ambient light in either incident or reflected modes • LED digital display indicates proper exposure value • with strap and case • F-2 – f22 (8 steps) with ISO 100
- ISO range 6-6400

169.95

Flashmeter 2

- Flashmeter accurately measures flash incident output especially useful when using more than one flash • Red LED indicates correct F Stop to use • 1/3 F stop accuracy.
- Range F2 to F22

Accessory Remote Cord **8.95**

89.95

Flashmeter 3

- Flashmeter 3 – measures single, muliple, incident or reflected flash • ½ f/stop accuracy sensitivity range F2.8-32 ISO/100 • Range F1.0-64 in 1/2 stop increments • Particularly useful in bounce and multiple flash setups where exposure cannot be easily determined on the basis of calculations

139.95

Wein Flashmeters: #500 and #1000

Determines exact readings in all flash applications, from computing bounce flash ratios to analyzing backlight effects. Meters also balance exposure between flash and available light.Ultra sensitive light receptor.

#500 • Cordless automatic operation • Battery test function • Easily read ASA dial
- f/stop range f/2-f/22
- 1/3 f/stop accuracy

62.99

#1000 Includes #500 features plus:
- Continuous exposure index control
- f/stop range f/2-f/90
- 1/6 f/stop accuracy

94.50

PHOTO BACKGROUND MATERIAL

Adorama stocks a large selection of background surfaces. Improve your product shot with different background surfaces and colors. Whether you're searching for a very subtle or a high contrast, high tech look, we have the background material for you. Many of the materials will give different results when lit from different angles.

Foil Paper
Lightweight paper backed foil, may be used straight or crinkled. Avail. in Silver, Gold, Red, Green, Blue and Purple.
52"x24' *#510* **24.95**

Metallic Mylar
Thin mylar–may be used straight or crinkled...can be board mounted for great cold (S) or warm (G) reflections.
56"x18' Silver **26.95**
#590 Gold/ Silver **33.95**

Rainbow Mylar
Ultra thin iridescent mylar, 36"x25'
#585 **19.95**

VINYLS

Patent Vinyl
High gloss vinyl gives that "wet look" avail. in black, white, red, cadet blue, yellow.
2 Sheets 52"x15'
#540 **32.95**

Velour Vinyl
In Black, Red, Green and Grey
52"x24' *#545* **39.95**

Lustre Paper
Hi gloss colored paper. Available in black, white, red, dark blue, light blue.
52"x9' *#580* **19.95**

Cracked Ice
"Ice bubble pattern" on *translucent* material. May be shot head on or backlit.
Gold or Silver
48"x24' *#605* **39.95**
Black or White
36"x24' #605 **34.95**

Blackout Material
Heavy vinyl backed ultra black "velvet" material very light absorbing for a super black background.
54"x8' *#615* **39.95**
Also avail. in Red, Blue or Gray #615 **39.95**
Velvetine 29.95

HAND PAINTED CANVAS BACKGROUNDS

IN OLD MASTERS WITH HOT SPOTS AND SOLID COLORS

5'X7'.....**119.95** 6'X8'.....**154.95**
7'X8'.....**184.95** 8'X8'.....**244.95**

- **REMBRANT** – Dark Brown Border/Light Brown Center
- **BARCELONA** – Dark Brown Border/Medium Brown & Green Center
- **WELLINGTON** – Dark Blue Border/Rich Blue - Slight Gray Center
- **ASPEN** – Pastel - shades of blue, gray, tan and pink
- **SOLIDS** – Blue, Brown or Black
- **Gray/Med. Gray** – Medium Gray to Light Gray Tones

HAND PAINTED MUSLINS

Stitched Loop on Top for Easy Hanging

Splatter Patterns 10ft. x 12ft..**179.95** 10ft. x 24ft..... **279.95**
Availble in: Gray, Blue/Gray, Brown, Eggshell, Pastel and Blue/Gray/Lavender
Solid colors 10ft. x 12ft..**139.95** 10ft. x 24ft..... **229.95**
Availble in: Black, Blue, Navy, Lt. Gray, Brown and Maroon

SEAMLESS BACKGROUND PAPER

OVER 50 COLORS IN STOCK

SPECIAL **53x12** *White only* **$9.95**

53"x12 Yards **12.95**
Buy 3 or more ..... Each @11.95
107"x12 Yards **26.95**
107"x50 Yards..... **79.95**
140"x100 feet *White* ..... **89.95** *Black* .. **104.95**

STANRITE BACKGROUND STAND • The industry standard for years • Steel leg base • Over 8 ft. Height • Width 60–115" **79.95**
Multiple Background Stand (For 3 Rolls)..... **213.95**
Tiltall Background Stand **84.95**
Savage Polevault .....**82.95** **Savage Port-A-Stand**..... **99.95**
70" Carry Bag for Background Stands..... **39.95**

MOTORIZED ROLLER SYSTEM **FOR CEILING OR WALL MOUNTING.** AVAILABLE IN 9–10 AND 12' WIDTHS. WITH 1 TO 8 ROLLERS. 80LB. LIFT CAPACITY–12' REMOTE CONTROL SWITCH BOX. ***Call for Prices***

BOGEN BACKGROUND SYSTEM

2950 Auto Pole Set **108.95**
2956 Blk Auto Pole Set **118.95**
2921 2 B.G.Hook Set **29.95**
2926 6 B.G.Hook Set **47.95**
2920 Expan Drive Set **43.95**
2924 Metal Chain **24.95**
2922 Alu-Core **38.95**
2928 12' Alu-Core **38.95**
2902 U-Hook **5.95**
2904 L-Bracket **9.95**
2960 Complete System **279.95**
2961 Complete System Black **292.95**
2985 Motor Expan. Set. **329.95**
2988 Complete Motor Kit **699.95**
2990 Expan. w/Motor **134.95**
2981 Spring Loaded Poles **64.95**
2983 Adju Crossbar **41.95**

CLAMPS & ARMS
2899 Hvy Duty Super Clamp **29.95**
2900 Super Clamp w/Std **23.95**
2915 Super Clamp w/o Stud **21.95**
2895 Addtl. Socket f/Super clamp **7.50**
2896 Flex Arm f/SPR clamp **16.95**
2905 Swivel Umb.Adapt **17.95**
2906 Ext Arm **15.95**
2907 Reversible Short Stud **5.50**
2910 Sup Clamp w/3025 **38.95**
2913 Joining Stud **3.95**
2916 Double Ball Joint **27.95**
2929 Variable Fric. Magic Arm **96.95**
2930 Magic Arm **89.95**
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135/2.8	325.	300/4.5	799.
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2X f/Pentax AF			69.95

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cokin
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COKIN BEGINNERS SET A
Includes: Case f/12 filters, Filter Holder, Book, Hood, #5 Sepia, 56 Star, 83 Diffuser, 160 Polarizer and 346 Double Ex.ONLY 44.95

	A	P
Filter Hldr.w/Bk	5.95	8.95
Lens Adapters	6.50	8.50
Can 35-70Adpt.	6.95	—
Universal Adpt.	6.99	19.99
A to P Adapter	6.95	6.95
Hasel Adapt B50	19.95	26.95
Hasel Adapt B60	—	19.95
AF Ext. Rings	4.95	—
Case to hold up to 12 Filters	9.95	14.95
FILTER-#		
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Orange #2	6.50	9.15
Red #3	6.50	9.15
Green #4	6.50	9.15
Sepia #5	4.50	9.15
Blue #20-25	6.65	9.15
Warm #26-28	6.65	9.15
Orange #29-31	6.65	9.15
Flw #36	7.50 -	—
Diff Cosmos #40	14.95	20.95
Star #56	6.50	13.25
Star #55, 57, 58	10.50	13.25
Incolor 1,2 #60,61	7.99	10.75
Cntr Spot #62-68	8.20	10.75
Clr Spt.#70-78	—	9.99
Clr Vnsh #80,81	9.99	—
Clr Diffuser #82	4.65	—
Diffuser #83,84	7.95	10.75
Pastel #86,87	8.80	13.80
Color Diffu. #88, 89	8.80	—
Dreams #92,93	15.50	19.50
Close Up #101-103	8.80	17.75
Grad #120-133	9.95	12.75

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Includes: Filter Holder, Book, Hood#2,5,83,SunSoft, and 346 — 55.95
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	A	P
Fog #150 , 151	10.25	12.75
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Super Speed #217	17.50	28.75
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Mirage #220	17.50	—
Sky #230	5.50	8.25
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Dbl Exposur #346	5.70	7.50
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Spot#672-674	7.99	—
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B+W
(*Exclude the KB18, 81A, 81B)

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49mm	15.95	18.95	18.95	32.95	33.50	64.95
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55mm	19.95	22.95	22.95	36.95	41.80	76.60
58mm	21.95	24.95	24.95	38.95	43.95	79.00
B60	79.95	79.95*	89.95	149.95		239.95
62mm	28.95	29.95	29.95	43.95	49.80	89.95
67mm	34.95	36.95	38.95	46.95	58.95	104.95
72mm	44.95	46.95	49.95	59.95	71.95	119.95
77mm	49.95	54.95*	56.95	64.95	79.95	134.95
82mm	64.95	69.95*	74.95	104.95	99.95	199.95
86mm	72.95	79.95			114.95	214.95
95mm	109.95	119.95*			154.95	244.95

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B&W SOFT IMAGE
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Kodak
Wratten Filters	3x3	4x4
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49, 52mm 149., 55,58mm 159.,
62, 67mm 169. 72mm 209.
77mm @209

SINGH-RAY
UV KODACHROME & EKTACHROME
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55mm 32. 58mm 34.
62mm 37. 67mm 41.
72mm 52. 77mm 54
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Waist level finder

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80/2.8 80/4Mac
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150/3.5 150/2.8
210/4 300/5.6
500/5.6
55-110/4.5
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Bellows Lens Hood
Balloon Bellows 59.95
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350/5.6 500/6

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50/4.5 140/4.5
65/4 150/3.5
75/4.5S 180/4.5
90/3.5 250/4.5
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100-200 5.2 w/bracket
1.4x Conv.

NEW APO LENSES
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350/5.6 500/6

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Prism Finder RB/RZ
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70 Magazine 949.
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110/2.8 469. 500/8 1099.

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40/4 PE Call 50/2.8 PE Call
60/2.8 PE Call 75/2.8 PE Call
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150/3.5PE 689. 180/4.5 PE Call
200/4.5 PE Call 250/5.6PE Call
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1.4x PE Call
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120 or 220 "I" Insert Call
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NPC Polaroid Back 134.95
Speed Grip E Call
Pro Lens Hood E Call
Auto Bellows E Call
Close-Up Lens 58mm 39.95
Motor Winder E Call
SC386 Flash Adapter Call
Flash Bracket f/Metz Call

SQA/SQAM (6x6)
SQAM Body Call
New **SQAi** Body Call
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500/8 PS Call 2x PS Call
1.4x PS Call
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35mm SQi Back Call
SQAi Poloroid Back Call
NPC Polaroid Back 154.95
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Auto Bellows (Demo) 649.
Auto Ext. Tube S-18 Call
Close-Up Lens 67mm 49.95

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AE Prism Call 150/4 Call
AE Rotry Call 200/4.5 Call
50/4.5 Call 250/5.6 Call
65/4
1.4XG Call 2XG Call

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120 or 220 Insert w/Cs Call
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NPC Pol Back for GS-1 189.95
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G-1 Flash Call

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GW-670 III with 90/3.5 878.
GW-690 III with 90/3.5 878.
GSW-690 III with 65/5.6 949.
G-617 Panorama 3158.
G-617 Lens Hood 81.
G-617 Center Filter 261.
GX-680 Body 1827.
Film back 120 565.
New 6x7 Film back 671.
AE Finder 1257. NC Batt.Pack 93.
Battery Charger 266.
Polaroid Back 291.
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Beattie Interscreen Plus

35MM

	PLAIN	GRID
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F3 in frame	93.95	94.95
FE,FA,FM2,FE2	62.95	63.95
FE,FA,FM2,FE2 Split image	62.95	63.95
8008/80085	62.95	63.95
CANON		
EOS-1	69.95	71.95
EOS-1 split image	69.95	71.95
EOS-620/630/650RT	62.95	63.95
EOS Split Image	62.95	63.95
Olympus OM1,2,3,4	62.95	63.95
Pentax LX	62.95	63.95
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Large Format Scratch Resistant
4x5 184.95 8x10 229.95

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20/20 Series Screens Avail.
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500CM/ELM/ELX Split Image 45°	137.95	137.95
500CM/ELM/ELX Split Image 90°	137.95	137.95
MAMIYA		
RB67	99.95	99.95
RB6w/Frame	137.95	139.95
RZ67 w/Frame	137.95	139.95
645 w/Frame	129.95	134.95
645 Super	124.95	129.95
C330S	107.95	109.95
BRONICA		
SQA/SQ	109.95	112.95
ETRS/ETRSi	118.95	119.95
GS-1	109.95	112.95
ROLLEI		
TLR	109.95	109.95
6006/6008SLX	106.95	109.95
Pentax 6x7	112.95	119.95
Pentax 645	107.95	109.95
Fuji G617	134.95	139.95

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ARCA SWISS

4x5 F Basic 1299.95
6x9 FC 2199.95
8x10 FC 1999.95
6x9 W.A. Bellows 199.95
6x9/4x5 Binocular viewer 449.95
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Compend. f/Master Tech 4x5 349.95
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w/purchase of 45A II, 45C, 45GII, 45GX
45D 45C
45GB 1599. 45 G II
810GB **3295.** 810G II
New 45GX
Robos 4x5

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Pro Compend. Lens Shade 379.95
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Prechilled Boards for Toyo 29.95
W.A.Lens Board #0 54.95
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Congo 90/6.3 W.A. lens 249.95

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545 Holder 152.95
550 Holder 124.50

WISTA (GRAFLOCK)
6x12 Horseman Back Call

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Starter Kit (adapter w/6 Film Holders In stock
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8x10 Set of 2 91.00
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4x5 Replacement Slide 5.50
8x10 Replacement Slide 9.50
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Numb.Wheel Set of 2 39.00
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6X (2/3 35mm) Call
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Nikkor

NIKKOR SW
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75/4.5 999. 120/8 959.
90/4.5 1099. 150/8 1869.

NIKKOR W
105/5.6 419. 210/5.6 569.
135/5.6 499. 240/5.6 999.
150/5.6 479. 300/5.6 1329.
180/5.6 549. 360/6.5 1369.

NIKKOR M
200/8 499. 300/9 569.
450/9 989.

NIKKOR MACRO
120/5.6APO Mac ED 899.
210/5.6Mac ED 1649.

NIKKOR T
270/6.3 1099. REAR LENS UNITS
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500/11 1579. 500 490.
600/9 2319. 600 559.
720/16 1699. 720 624.
800/12 2299. 800 649.
1200/18 2499. 1200 829.

Schneider

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47/5.6 Call 90/8 Call
65/5.6 Call 120/8 Call
75/5.6 Call 165/8 Call
210/8 Call

SUPER ANGULON XL
58/5.6 Call 90/5.6 Call

MACRO SYMMAR
120/5.6 Call 180/5.6 Call

XENAR COPAL
150/5.6 Call 210/6.1 Call
300/5.6 Call

SUPER SYMMAR HM COPAL
120/5.6 Call 150/5.6 Call
210/5.6 Call

NEW APO SYMMAR
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180/5.6 Call 210/5.6 Call
240/5.6 Call 300/5.6 Call
360/6.8 Call 480/8.4 Call
210/5.6 Call

G-CLARON (COPAL)
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Rodenstock

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APO-SIRONAR-N
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COPAL SHUTTERS
w/BLANK APERTURE SCALES
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#1 174.95

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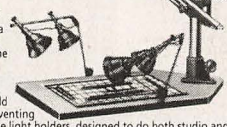
COPY STANDS

PRO COPY STAND

With Light Holder 199.95



The PRO COPY STAND has a 38" high Girder and a sturdy 19x23x½" baseboard. On the baseboard is a 16x20" copy board with magnetic strips to hold the copy flat preventing any hot spots. The light holders, designed to do both studio and copy work, can be raised almost vertical to camera height, or set to 45° for copy work. Comes complete with two swivel arms and 4 sockets with aluminum reflectors that side in or out on ½" aluminum tubing. Uses Standard photo bulbs (Rec. 75 watts).

Budget Copy Stand w/Copy Light Holders 94.95
36" High Girder 16x20 Baseboard 2 Copylight Holders

Polaroid

MP4+ System
MP4+ Camera w/Standard Column 1009.95
MP4+ XLR Camera w/Rotations Column 1189.95

CV-S Close up System
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4+5 Film Camera 167.95
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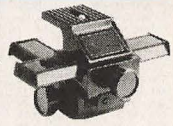
$119.95



Where **critical focusing** is desired • A must for **macro** photography. Constructed of all metal parts • Moves in 4 directions : forward, backward, right and left
• Fine focusing knob for precision accuracy
• Engraved scale • Can be used with copy stands or tripods.

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1871 TL-3 Copylight 104.95
1890 ST-5 Copystand 109.95

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Standard slide duplicator w/Univ. camera mount 979.
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CL-A14 49.95
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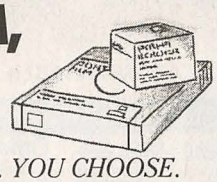

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USA ***(Rochester)***, Great Saving: Respooled ***(GS)***, Direct Import ***(DI)***. *YOU CHOOSE.* And of course, whatever you order comes with Adorama's chill 55º quality film control — at no extra cost.

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ILFORD B&W FILM	24	36	KODAK SLIDE FILM	24	36
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HP-5 Plus	1.79	2.19	EL	3.99	5.89
XP-1	1.79	2.35	5072	3.49	4.99

COLOR PRINT FILM

6556	2.69	3.69

ILFORD

35mm ASA	24 Exp.	36 Exp.	120	220 ProPak	100' Bulk
PanF Plus (50)	—	3.49	2.29	—	29.95
FP-4 (125)	—	—	1.69		—
FP4 Plus(125)	2.45	2.99	2.29	25.95	28.49
XP-1 (400)	—	1.65	—	—	—
XP-2 (400)	2.09	2.99	2.35	—	34.95
HP-5 Plus (400)	2.29	2.89	2.15	25.95	29.95
Delta (100)	2.45	3.49	—	—	29.95
Delta (400)	2.59	3.59	—	—	33.95
FP4 (135-20)	.99		PanF (135-20)		.70
HP-5 Plus (135-20)	1.75		XP-2(135-20)		1.70
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		4x5 25	4x5 100	8x10 25
FP4 Plus	(125)	12.49	47.95	41.95
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ORTHO		12.49	—	47.95

ILFORD HP5 PLUS ProPak 50 Rolls 135-36 **$118.95**

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Konica Print Film

ASA	135/24	w/Proc.	135/36	w/Proc.	120/12
100	1.99	7.94	2.29	10.28	2.49
200	2.99	8.94	3.93	11.92	
400	3.46	9.41	4.41	12.40	2.89
3200	5.93	12.06	7.24	15.59	4.92
ProPrint					
SRG 160	3.09	9.04	4.12	12.11	2.69
New Impressa(50)	3.99	9.94	4.99	13.08	3.79
Infrared 750	5.45				
*** 220 PP		24.89			
Chrome					
NEW 100	–	–	2.99	6.58	

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New! Captiva (10SH) 10.95
SX-70 (10) 9.75
HD Spectra (10) 9.29
600 (10) 9.49

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Pro 100 Twin 19.89
Pro 647 Twin 18.89
669 ..... 8.99
Plus 100 twin 19.89
108 ..... 9.09
691 (8) 10.95

PRO 3 1/4 x 4 1/4 B&W Pack Film

New 667 (10 sheets) 7.79
665 ..... 8.75
New Polapan Pro 100 10 sheets (replaces 664) 7.95

Fuji FP100C (10 Exp.) 669 Equiv. 14.99

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552 (8) 13.79
553 (8) 13.89
559 (8) 21.69
552 Bulk (240) ..... 389.
554 (8) 13.79
559 Bulk (240) 619.95

PRO 4x5 Instant Film (20 / 200)

51 ..... 33.95
52 ..... 31.90 /–
New Polapan ISO 400 ..... 34.95 / 329
53 ..... 34.95 / 339.
54 ..... 33.95 / 329.
55 ..... 34.95 / 335.
57 ..... 37.95 / --
58 ..... 64.95 / --
59 ..... 51.95 / 499.
64T Prochrome 37.95 / 539.95
Prochrome (100D) 37.49
Polacolor Pro 100 . 56.95 / 529.95
PolacolorPro647 ..... 56.95

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803 (15) 108.95
804 (15) 108.95
808 (45) ..... 359.

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Slide Mounter 15.49
Slide Mounts(100) 6.19
Vivitar Slide Printer 89.95

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Metal Ea. .34 100 pcs. 32.95

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TELSON Bulk Loader 9.95
WATSON Bulk Loader 14.95
LLOYDS Bulk Loader 16.95
Alden Bulk Loader 23.95

POLAROID INSTANT SLIDE FILM

	135-12	135-36
Polagraph(HC)	9.45	—
Polapan(CT)	8.96	13.69
Polachrom(CS)	9.05	13.69
HCPlchr(HCP)	10.49	—
Polablue(BN)	10.89	—

New FOTA Print Film by 3M

	12	24	36
100	1.49	1.69	1.89
200	1.59	2.15	2.39
400	1.89	2.45	3.19

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Film Leader Retriever 4.95
Cassette Labels (25) 2.50
X-Ray Film Shield (22) 9.50
X-Ray Film Shield Jumbo (60) 17.95
Cordura Film Guard (60) 29.95

AGFA

AGFACROME

RS Chrome	135-36	120	XRS-Print	135-36	120
RS 50 Plus	5.39	3.35	100	3.79	–
RS 100 Plus	5.99	3.65	200	4.29	2.79
RS 200	7.25	4.15	400	4.65	2.95
RS 1000	9.39	5.25	1000(24x)	4.45	3.95

Agfapan 25-100-400-135-36 ..... 3.49 120 ..... 2.29
Triade Ultra- Optima-Portrait 36 exp. ..... 5.39 120 ..... 3.90
Optima (200) 135-36 ..... 6.09 120 ..... 3.89

KODAK FILM

COLOR PRINT FILM

ASA	135-24 DI	135-24 Roch.	135-24 Proc. DI	135-24 Proc. Roch.	135-36 DI	135-36 Roch.	135-36 Proc. DI	135-36 Proc. Roch.
Ektar (25)	2.89	4.29	8.69	10.24	4.65	5.30	12.64	13.25
Ektar (100)	2.85	3.99	8.80	9.94	3.49	4.95	11.44	12.89
Ektar (1000)	3.95	5.29	9.95	11.24	5.39	–	13.29	–
GA (100)	1.89	3.19	7.84	9.14	2.59	4.15	10.58	12.10
GB (200)	2.49	3.75	8.44	9.70	3.25	4.75	11.24	12.70
GC (400)	2.99	4.05	8.94	9.99	3.69	5.15	11.64	13.10
GF (1600)	4.79	5.19	10.95	11.14	6.09	6.59	14.08	14.54
Special GA 36 50 Pack					127.45	199.95	499.00	569.95

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	w/o Proc.	w/Proc.		w/o Proc.	w/Proc.
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Funsaver with Flash	11.75	17.95	Funsaver Telephoto	11.95	16.95
Weekend 35	10.49	16.89	Funsaver Portrait	15.95	23.95

PRO PRINT FILM

ASA	135-24 DI	135-24 Roch.	135-24 Proc. DI	135-24 Proc. Roch.	GS 24	GS 36	135-36 DI	135-36 Roch.	135-36 Proc. DI	135-36 Proc. Roch.
PHR (25)	–	–	–	–	–	–	5.39	5.49	13.38	13.29
VPS (160)	3.39	3.69	9.34	9.64	2.59	3.35	4.09	4.79	12.08	12.65

		135-36		135-36 Proc.				135-36 PP		135-36 PP/Proc.	
VPH	(400)	5.79	5.99	13.78	13.95	2.99	3.99	27.69	28.95	66.49	68.70
PPA	(100)	2.99	3.95	10.98	11.90	–	–	12.45	13.25	51.99	52.99
PPB	(400)	3.79	4.99	13.18	12.94	–	–	18.30	24.95	57.95	64.70
New PPF36		5.55	5.65	13.53	13.63	–	–	–	–	–	–
PPC	(1600)	4.99	6.25	13.14	14.20	–	–	24.95	30.95	62.49	70.70

120 / 220 / BULK COLOR PRO PRINT FILM

ASA	120 DI	120 Roch.	120 PP DI	120 PP Roch.	220 PP DI	220 PP Roch.	100'
PHR (25)	3.59	3.99	–	–	–	–	–
GA (100)	2.15	2.99	–	–	–	–	–
VP (120)	2.05	2.49	–	–	–	–	–
VPS (160)	2.75	3.05	13.75	15.25	26.99	30.29	44.95
VHC (160)	2.89	3.05	14.45	15.25	–	–	–
VPL (160)	2.80	3.05	18.99	15.25	–	–	–
VPH (400)	3.29	3.66	16.45	18.29	34.50	36.69	45.95
New PPF 120	3.55	3.65	17.75	18.29	34.49	36.95	–

Bulk 100' Vin 6011 ..... 67.89 Kodalith 6556 ..... 24.95 5072 100' 57.79

KODAK COLOR PRINT SHEET FILM

	4x5 10	4x5 50	5x7 10	5x7 50	8x10 10	8x10 50
4106 (VPS)	15.49	70.95	–	124.89	57.95	–
4108 (VPL)	15.49	70.95	28.95	–	57.95	–
4111 (Vericolor Print)	9.95	–	–	–	32.95	145.95
4112 (Verclor intrng)	15.95	72.95	29.95	–	59.95	279.95
4325 (Comm Inst.)	16.99	69.95	–	–	62.95	–
4329 (VHC)	15.49	70.95	31.95	–	59.95	289.95
Masking (4570)	–	62.95	–	94.95	–	204.95
6556 –100'	27.95	5072 –100'	58.95	3525 –100'	76.49	

FUJI FILM

FUJICOLOR HR PRINT

	ASA	24	w/p	36	w/p	120	Nwsp G
CN	(100)	1.85	7.79	2.05	10.04	2.55	3.85
CA	(200)	2.29	8.24	2.59	10.58	—	4.40
CH	(400)	2.59	8.54	3.65	11.64	2.99	4.79
CU	(1600)	3.67	9.25	5.40	13.39	—	–
CS Realle		2.99	8.94	3.39	11.39	2.59	

CS Realle (220) 6.45

FUJI MAILERS

for Color Slide 36 Exp. 3.09

SPECIALS

GS RDP 24 ..... 3.09
GS RVP24 ..... 3.29
Fuji RVP 135-24 .. 5.29
Neopan 400-24 .. 1.49

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Quick Snap 6.95
w/flash 10.49
Panorama 8.99
Waterproof 10.79
New! Panorama w/Flash 135-24 ..... 17.95

FUJICHROME

	ASA	24	w/Proc.	36	w/Proc.
RF	(50)	3.39	6.29	4.99	7.99
RD	(100)	2.49	4.99	3.69	6.69
RH	(400)	4.45	7.25	5.35	7.99

FUJI PROFESSIONAL

Fuji		135-36	120	GS	220	100'
RVP	(50)	6.20	3.59	4.99	8.49	86.69
RFP	(50)	5.35	3.49	3.99	–	69.95
RTP	(64)	6.39	3.69	4.99	–	69.99
RDP	(100)	5.79	3.23	4.39	7.45	73.99
New RHP	(400)	6.99	5.79	–	–	99.00
New RSP	(1600)	8.99	–	–	–	–
NSP	(160)	4.05	2.40	–	5.69	38.39
NLP	(160)	–	2.82	–	–	–
NHG	(400)	4.59	3.19	–	6.59	–
Neopan	(400)	2.39	2.05	–	–	32.50
Neopan	(100)	1.99	1.99	(1600) 135-36		3.45
CDU Duplicating		–	–	3.29	–	39.95

SHEET FILM

		4x5 10	4x5 50	8x10 10	8x10 50
RVP	(50)	16.99	76.49	62.99	292.00
RFP	(50)	14.95	60.39	56.95	259.95
RTP	(64)	14.95	67.95	54.95	257.95
RDP	(100)	14.95	69.95	56.95	259.00
NSP	(160) 20 Sh.	24.45	–	49.95	–
NLP	(160) 20 Sh.	24.45	–	49.95	–

Fuji Quick Load RDP ..... 49.89 RVP 52.89

Scotch 3M

COLOR PRINT

135-24	w/Proc.
100 2.08	8.03
200 2.43	8.44
400 2.49	8.64
135-36	**w/Proc.**
100 2.75	10.74
200 3.07	11.06
400 3.45	11.44

COLOR SLIDE

135-36	w/Proc.
100 2.99	6.98
400 4.99	8.98
640 6.49	10.48
1000 6.49	10.48

KODAK SLIDE FILM

ASA	135-24 DI	135-24 Rochester	135-24 Proc. DI	135-24 Proc. Rochester	135-36 DI	135-36 Rochester	135-36 Proc. DI	135-36 Proc. Roch.
KM (25)	4.25	4.49	7.25	7.49	5.95	6.39	9.94	10.38
KR (64)	4.29	4.49	7.29	7.49	5.95	6.39	9.94	10.38
EM (50)	4.29	—	7.29	—	5.79	—	9.78	—
EC (100)	3.75	—	6.74	—	3.89	—	7.88	—
ET (160)	4.89	5.49	7.88	8.48	5.99	—	9.98	11.63
ED (200)	4.69	—	7.68	—	5.99	—	9.98	11.68
KL (200)	5.15	5.49	8.14	8.48	7.15	7.69	11.14	11.68
EL (400)	5.39	—	8.38	—	6.49	—	10.48	—
Elite EA (50)	—	4.69	—	7.68	—	6.38	—	9.99
Elite EB (100)	—	4.67	—	7.66	—	6.38	—	9.99
Elite ED (200)	—	5.49	—	8.48	—	7.64	—	11.63
Elite EL (400)	—	6.50	—	9.49	—	8.49	—	12.48

PRO SLIDE FILM

ASA	135-36 DI	135-36 Roch.	Great Savings GS 24	Great Savings GS 36	135-36 w/Proc. DI	135-36 w/Proc. Roch.	Bulk 100'
PKM (25)	6.99	7.19	–	–	10.98	11.18	–
KPA (40)	7.99	8.09	–	–	11.98	12.08	–
EPY (64)	5.49	7.17	–	4.89	9.49	11.16	74.95
EPR (64)	5.49	7.17	3.19	4.89	9.48	11.16	74.95
EPX (64)	5.79	7.17	–	–	9.78	11.16	–
PKR (64)	6.79	7.15	–	–	10.78	11.14	94.49
EPN (100)	6.29	7.87	3.89	5.19	10.28	11.46	83.95
EPP (100)	6.29	7.87	3.89	5.19	10.28	11.86	83.95
EPZ (100)	6.80	7.87	–	–	10.79	11.86	–
NewLPP (100)	8.99	9.09	–	–	12.98	13.09	–
NewLPZ (100)	8.99	9.09	–	–	12.98	13.09	–
EPT (160)	6.99	8.63	–	4.99	10.98	12.62	85.95
EPD (200)	6.99	8.63	–	5.59	10.98	12.62	83.95
PKL (200)	8.29	8.77	–	–	12.28	12.76	–
EPJ (320T)	8.85	9.95	–	7.99	12.84	13.84	119.49
EPL (400)	8.75	9.99	–	–	12.74	13.98	–
EES (1600)	8.39	9.69	–	–	11.98	13.58	–
EPH (1600)	10.89	11.99	–	–	–	–	–
5071 (DUP)	6.09	6.19	2.89	3.99	10.08	10.18	39.95
HCS (EKTA)	4.49	4.59	–	–	8.48	8.58	–
Type K (8071)	7.59	7.69	–	–	11.58	11.68	49.95
S0366	6.49	6.55	–	–	10.48	10.53	57.99
S0279	5.89	6.29	–	–	9.88	10.28	–
IE	15.75	15.95	–	–	–	–	–
EP2	36 Pro Pack of 50 Rolls 319.95						

120 / 220 SLIDE FILM

ASA	120 Single DI	120 Single Roch.	120 ProPak DI	120 ProPak Roch.	220 ProPak DI	220 ProPak Roch.
EPY (64)	3.35	3.79	–	–	–	–
EPR (64)	3.29	3.99	16.45	19.95	39.95	41.95
EPX (64)	3.49	4.09	17.45	20.45	–	–
PKR (64)	4.29	4.69	With Processing		9.19	9.75
EPN (100)	4.25	4.35	19.95	20.95	42.75	44.49
EPP (100)	3.39	4.27	16.95	20.95	42.95	43.95
EPZ (100)	3.85	4.27	19.25	20.95	42.95	44.49
New LPP (100)	4.95	4.99	24.69	24.79	–	18.99
New LPZ (100)	4.95	4.99	24.69	24.79	–	47.95
EPT (160)	4.75	4.80	23.70	23.89	–	–
EPD (200)	3.79	4.63	18.95	22.45	46.95	49.95
EPL (400)	4.95	5.95	24.75	29.49	–	–

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PP-1218 ..... 10.49
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KODAK COLOR SLIDE SHEET FILM

	4x5 10	4x5 Ready Load	4x5 50	5x7 10	5x7 50	8x10 10	8x10 50
6117 (64D)	15.95	–	72.95	29.95	—	57.95	269.95
6118 (64T)	15.49	47.95	69.95	–	129.00	57.95	275.95
6121(DUP)25 Sht	34.95	–	62.95		61.95	122.95	232.95
6122 (EPN)	15.95	–	72.95	29.95	–	59.95	279.95
6105 (EPP)	15.95	47.95	72.95	–	–	62.95	279.95
EPZ (7024)	16.95	–	72.95	–	–	–	299.95
6176 (200)	16.95	–	76.95	–	–	68.95	309.95

HP Combo Plan T Sys. ..... 41.95 Ready Load Holder 46.99

KODAK BLACK & WHITE FILM

ASA	135-24 DI	135-24 Roch.	135-24 Proc. DI	135-24 Proc. Roch.	GS 24	GS 36	135-36 DI	135-36 Roch.	135-36 Proc. DI	135-36 Proc. Roch.
PX (125)	2.05	2.57	7.99	8.52	1.69	2.25	2.79	3.63	10.78	11.58
TX (400)	2.05	2.56	7.99	8.51	1.75	2.29	2.79	3.60	10.78	11.55
TMX (100)	2.29	2.62	8.24	8.57	1.75	2.29	2.95	3.69	10.94	11.64
TMY (400)	2.29	2.76	8.24	8.71	1.90	2.49	3.09	3.84	11.08	11.79
TMZ (3200)	–	–	–	–	–	–	3.85	4.54	11.80	12.78
TP (Copy)	–	–	–	–	–	–	4.89	4.99	12.79	12.98
HIE	–	–	–	–	–	–	6.29	6.49	–	

SPECIAL TX-36 PROPAK (50 ROLL) 134.95

KODAK 120 / 220 BLACK & WHITE FILM

ASA	120 DI	120 Rochester	120 PP DI	120 PP Rochester	220 PP DI	220 PP Rochester	Bulk 100'
PXP (125)	–	–	12.89	13.89	27.95	28.49	29.95
TXP (320)	–	–	12.95	13.49	27.95	28.49	–
TX (400)	1.89	2.39	–	–	–	–	31.29
TMX (100)	2.09	2.45	10.45	11.99	–	–	28.99
TMY (400)	2.09	2.49	10.25	12.45	–	–	31.95
TP (Copy)	3.99	4.09	–	–	–	–	–

KODAK BLACK & WHITE SHEET FILM

	4x5 25	4x5 Readyload	4x5 100	5x7 25	5x7 100	8x10 25	8x10 50
PX (4147)	13.95	–	52.95	–	81.59	45.49	86.95
TX (4164)	13.49	–	49.98	23.95	84.90	45.49	85.49
TMX (4052)	13.49	39.95	52.95	–	81.95	43.49	–
TMY (4053)	13.95	–	53.95	–	86.95	45.95	–
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HC-110 Dev 3.5 Gal 14.95
HC-110 Rep.len. 1 Gal 7.99
DK-50, D-11, D-19 1 Gal 4.69
Photo-Flo 200 4 oz. 3.09
Photo-Flo 200 16 oz 5.59
Ind. Stop Bath 1 Pt 4.09
Ind. Stop Bath 1 Gal 25.79
Hypo Clear Agent 1.25 Gal 2.25
Hypo Clear Agent 5 Gal 4.09
Poly Toner 1 Qt 15.95
Sepia Toner 1 Qt 2.59
Rapid Selenium Toner/8 oz 5.69
Rapid Selen. Toner/1 Qt 13.95
Rapid Selen. Toner/1 Gal 35.99
Kodalith Supr Dev 2 Gal 9.95
28% Acetic Acid 1 Pt 2.89
Glacial Acetic Acid 1 Pt 4.49
Glacial Acetic Acid Gal 19.95
Sodium Sulfite LB 6.29
Farmers Reducer 1 Qt 2.99

COLOR CHEMISTRY FILM

	Hobby Pac	Kit Gal
C41	17.79	43.95
E6	12.50	57.75

PAPER
RA Ektacolor Gal. Kit 34.95
RA Ektacolor 10L Kit 43.95
RA Bleach Fix Gal. 15.49
RA Dev. Gal. 13.49
RA Bleach Fix Rep. 10L 18.95
RA Dev. Rep. 10L 21.95
RA Dev. Starter 8.99
EP2 EktaPrint 1Gal. Kit 31.95
EP2 EktaPrint 3.5 Gal. Kit 51.95
R3000 Ektachrome Gal. Kit 41.95

AGFA
Rodinal 125ml 5.39
Rodinal 500ml 7.99
Neutol 125ml 1.99
Neutol 500m 4.99
Neutol 1250ml 6.99
Agefix 125ml 3.29
Agefix IL 14.49
Multicontrast Developer 2.95

EDWAL
Hypo Eliminator 16 oz 5.49
No Scratch 1 oz 6.80
Hypo Check 3/4 oz 4.95
FG-7 Concentrate 1 Pt 7.95
FG-7 Concentrate 1 Qt 11.95
Sodium Sulfite 2 lb 8.50
Anti-StatFilmCleaner/4 oz 6.75
Quick-Fix/Makes 1 Gal 5.50
Ultra Black Qt. 14.50
New TG 7 Qt. 11.95
New TG 7 Gal. 29.95

MISC. CHEMICALS
Acufine Qt 2.35 Gal 5.39
Diafine Qt 4.75 Gal 13.50
Permawash Qt 6.95 5Qt 25.95
NH-5 Fixer Qt 4.75 5Qt 16.79
ILC 90 Qt. 6.95 5Qt. 21.50
OS Film Dev. Qt. 9.95 5Qt. 39.95
Liquid Light 8oz 12.75 16oz 23.95
Liquid Light Qt 44.95
PEC12 Emulsion Cleaner 9.95
SPRINT CHEMISTRY In Stock
PRESS MAX/T-MAX DEVEL.
1 Gal 7.95 5 Gal 24.95

ETHOL
UFG (PDR) qt. 2.90
UFG (PDR) gal. 6.95
LPD (PDR) gal. 6.75
LPD (PDR) 5 gal. 24.95

PHOTOCOLOR/JOBO
DEVELOPER & BLEACHFIX
New FP 1.5 Ltr 19.95
New FP 6 Ltr 45.99
PhotoClr II/1.5 Ltr 16.75
PhotoClr II 6 Ltr 47.95
Chrome 6/600 ml 14.29
Chrome 6/1200 ml 24.95
Chrome 6/5 Ltr 68.95
Chrome 6/15 Ltr 164.95
Master Class Chrome 6 5 Ltr 69.00
Chrome R/600 ml 14.99
Chrome R/5 Ltr 68.00
Printmaster 1 Ltr 14.25
Printmaster 5 Ltr 42.00
Masterclass RA-5 7 Ltr 34.95
Unitol 250ml 4.95 500ml 6.95

	500ml	1 Lit
MonoPrint	4.49	1 8.49
Fix Sol	3.99	
MonoFix		1 5.99

ILFORD
Universal Dev. Gal 3.25
Universal Dev. 10 Gal 17.95
Universal Fixer 1/2 Gal 3.25
Universal Fixer 4 Gal 14.95
Universal Wash Aid 1/2 Gal 3.35
Universal Stop 1/2 Gal 3.35

for PAPER
MG Dev. 5 Qt 4.49
MG Dev. 5 Gal 16.50
MG Fixer 1/2 Gal 5.25
MG Fixer 2 Gal 9.79
Bromophen Dev. Qt 2.19
Bromophen Dev. Gal 4.09

for FILM

	Quart	Gallon
ID-11	2.25	3.95
Microphen	2.25	3.95
Perceptol	3.25	5.90
XP-1	2 Ltr	13.75
XP-1	15 Ltr	66.95

ORIENTAL PROF. PLUS

	1 q.	2.5 g.
Paper Developer	8.29	43.79
Film Developer	8.29	43.79
Rapid Fix	8.39	30.99
Fixer Hardener	(16 oz.)	6.79
Indicating Stop	8.39	—
Super Rinse	5.99	—
Super Wash	(2q.)	9.95
AB 55 Film Kit	(3qt)	23.95

BESELER
Beseler 2 Step 1 ltr. (EP-2) Powder (8940) **8.99**

New Improved Liquid
2 Step 1 Ltr (EP-2) 13.49
2 Step 4 Ltr (EP-2) 32.95
2 Step 10 Ltr (EP-2) 42.95
2 Step 30 Ltr (EP-2) 95.95
CN-2 1 Ltr (C-41) 16.99
CN-2 5 Ltr (C-41) 58.89
3 Step 1 Ltr (E22) 16.29
3 Step 4x1 Ltr (E22) 33.99
CS-6 1/2 Ltr (E6) 11.50
CS-6 1 Ltr (E6) 20.25
CS6 5 Ltr (E6) 60.50
RA-4 1 Liter 14.95
RA-4 5 liter 31.99
RA-4 2 1/2 liter 26.95

UNICOLOR

	Qt/1ltr	Gal/4ltr	4Gal
K2	20.95	49.95	109.95
R2	12.50	32.50	49.90
Rapid E6	2595	61.95	169.95
3 Step	22.50	43.95	-
2 Step	13.95	35.95	54.95

Uniprint RA / 4 Liter 28.70
Blch 16L 28.95 Dev 16L 28.95
New Trans 6 52.95 129.95

DARKROOM ACCESSORIES

SAFELIGHTS
5x7" w/OC Filter 21.95
Jumbo 14.95
Patterson Safelight 28.50
Kindermann Dukalux 339.00
Thomas Duplex 199.95

KODAK SAFELIGHTS
Model B 79.95 Model D 89.95
2 Way Safe Lamp 32.95

KODAK FILTERS
5x7 GBX-2, OA, 3 19.95
5x7 OC, 13 26.50
5 ½ GBX-2, ML2, OA, #1, 10, 11, 3, 8 9.95
5 ½ OC, 1A, #13 20.95
3¼ x 4¼ GBX-2, OC 12.95
8x10 OC, #13 Filters 43.95
10x12 GBX-2, OC, OA 10, 2, 6B, 7 29.95
10x12 #13 Filter 45.95

TIMERS
New Omega 304 Timer 509.95
Beseler Digi Timer 119.95
Beseler Repeat Timer 89.95
Marktime-60 Sec. 39.95
Econotimer-30 Min. 21.95

GRA-LAB
300 59.95 545 136.95
450R 98.95 645 149.95
451R 108.95 900 224.95
560 Foot Switch 21.95

KEARSARGE
101 94.95 201 179.95
301 229.95 403 309.95
503 389.95 403A 349.95

LECTRA
TM-762 99.95
TM-763 139.95
TM-8 189.95
TM-851 279.95

FOCUSERS
Focus Scope 13.95
Magnasight Enlarger 26.50
Microsight (25X) 42.95
Minisight Enlarger 18.95
Scoponet Magnifier 49.95

MICRO OMEGA/PEAK
Enlarging Focuser 54.95
Grain Focuser 94.95
Critical Focuser 179.95

PATERSON
Micro Focus Finder 18.95
Major Focus Finder 37.95

FANS & LOUVERS
Exhaust Fan 59.95
Darkroom Fan 10x10 109.95
Darkroom Fan 12x12 124.95

DARKROOM LOUVERS
4" Round 6.95 8x8" 22.95
12x12" 58.95 12x24" 69.95

Electrostatic Air Scrubber 159.95

PAPER SAFES
8x10 8.95 11x14 12.95

DEVELOPING TRAYS

		Set of 3
5x7 Trays	—	5.35
8x10 Trays	1.59	4.60
11x14	2.65	7.70
16x20	10.25	27.95
20x24	22.75	63.95

20x24 Processing Drum 59.95

SEAL

Mechanical Presses Call

VACUUM MOUNTING PRESSES
Proseal 1620H 829.00
Proseal 2024H 949.00

TECHNAL PRESSES
#510 319.95 #560 529.95

SEAL MOUNTING PAPER

	MT-5	ColorArchivl	Mnt Mount
8x10-25	5.99	5.75	—
8x10-100	15.95	14.75	21.95
11x14-25	8.95	9.50	—
11x14-100	28.95	27.95	42.95
16x20-25	17.95	20.95	—
16x20-100	56.95	59.50	82.95
20"x50 yd	79.	95.	—
24"x50 yd	97.	112.	—
24"x100 yd	—	178.	—
40"x50 yd	148.	—	—
48.5"x50 yd	—	189.	—

PrintGuard Matte or Luster- 8x10 12.50 11x14 14.50
Seal Mounting Book 10.75
Seal Tacking Iron III 39.95
1/4" Foam Boards 8x10 (25) 22.50

SW MOUNTING BOARDS
(5)8x10 4.19 11x14 (5) 8.49
16x20 17.95

DARKROOM AIDS
ChemSeal Jug 1Qt. 1.39
ChemSeal Jug 1/2Gal 1.79
ChemSeal Jug 1 Gal 2.25
Air Evaq 1 Qt. 4.69
1/2 Gal 5.05 1 Gal 6.50
Chem.Storage Tank 2 Gal 15.95
Chem.Storage Tank 5 Gal 18.95
Graduates 20oz 3.75 32 oz 5.39
72 Oz. 10.75
Film Squeegee 3.25
Photo Sponge 1.75
Large Dial Thermometer 17.95
Small Dial Thermometer 11.95
Tank/Tray Thermometer 5.95
Film Clips w/Weights-(2) 2.25
Pace Film Hook 3.49
Darkroom Aprons (4) 4.95
Darkroom Gloves-(3) 3.50
Vinyl Apron 12.50
Stirring Paddles-(2) 2.75
Print Squeegee 5.75 19" 13.95
Print Tongs-Bamboo (3) 3.69
Kostiner S.S. Tongs (3) 19.95
Archival Blotter Books 8x10 5.50
11x14 7.95 16x20 14.95
Changing Bag 17x16" 10.65
Changing Bag 27x30" 17.65
Changing Bag 36x45" 39.95
Static Master Brush 1" 12.95
Static Master Brush 3" 21.50
Camel HairBrush 1" 6.95
MacBethColorCkr Chrt 33.95
Glow-In-The-Dark Tape 8.90
Pictrol Diffuser 11.95
Black Out Plastic 4'x16' 13.95
Flo Temp 18.95

TANKS & REELS

Plastic Tank w/2 Reels 12.95
Plastic Reel Auto Load 3.95
S.S. Tank f/1-35mm Reel 7.95
S.S. Tank f/2-35 Reel 9.95
S.S. 35mm Reel 4.25
S.S. 120 Reel 5.19
S.S. 220 Reel 8.95

DARKROOM ACCESSORIES

KODAK
Film Clips(10) 20.79
5X Achromatic Magnifier 59.95
Darkroom Apron 15.95
Process Therm/Type 3 74.95
Deluxe Darkroom Therm. 15.05
Photo Chamois 7.95
Rubber Squeegee 24.75
Master Print Roller 12" 109.95
Projection Print Scale 7.75
Color Print Viewing Kit 11.75
B&W Guide (R20) 11.95
Color Guide (R19) 15.95
Prof. Guide (R28) 17.95
Kodak Auto Siphon 29.95
Negative Pencil(12) 14.95

CIBACHROME
8x10 Drum 21.95
11x14 Ext. Tube 15.95
16x20 Proc. Drum 45.95
Ciba Guide Book 16.95
3 1/2" Color Print Filter 15.95
6x6 Color Print Filter 33.95
EM-10 Exposure Meter 20.79
Adorama Motor Base 64.95

PATERSON
Auto Colortherm Call
35mm Tank w/Reel 17.50
3 Reel Tank 17.99
5 Reel Tank 24.29
8 Reel Tank 37.99
Universal Tank w/Reel 18.25
35 Auto Load Reel 5.99
EM1030 Exp Meter 91.50

TRAYS SET OF (3) TRICOLOR
5x7 6.19 8x10 7.40
12x16 16.25 16x20 36.75
8x10 Standard Auto 107.25
11x14 Major Auto 205.95
8x10 Hi Speed 21.50
11x14 Hi Speed 56.95

KOSTINER
Drying Screens Call

AIR SPRAYS
Blast-Off w/Nozzle 17.95
Blast-Off Refill 12 oz. 4.95

DUST OFF
Dust-Off Plus w/nozzle 32.95
Dust-Off Plus Refill 6.70

BESESLER
ENVIRONMENTALLY SAFE AIR
12 oz. Trigger Kit 15.95
Case of (12) 12 oz. Refills@ 3.98
12 oz. Dust Gun 5.99

PRINT WASHERS
ADORAMA
11x14 13.75 16x20 28.75

CIRCULAR WASHERS
18" Circular 39.95
24" Circular 83.95

ORIENTAL ARCHIVAL
8x10 259.95 11x14 348.50
16x20 476.95 20x24 634.95

KOSTINER
Print Washers Call

POLYMAX /MG FILTERS
KODAK
3 1/2" Polymax Filter Kit 24.95
3 1/2" Polymax Filter Set 17.50
6" Polymax Filter Set 21.95
ADOR PC Filter Set (6) 14.95

ILFORD
Multigrade 3 1/2" Set 16.75
Multigrade 6" Set 27.95

COLOR FILTER SETS
Adorama 3.5 x 3.5 17.95
Adorama 6x6 Set 36.95

EASELS
8x10 Adjustable Easel 16.95
11x14 Adjustable Easel 19.95
4-in-1 Easel 17.95

SPEED EZ-ELS
4x5 13.95 5x7 15.95
8x10 18.95 8x10-35 19.95
11x14 23.95 16x20 54.95
20x24 Speed EZ-el 69.95

SAUNDERS EASELS
4 BLADED SERIES
11x14 Economy (LPL) 119.69
UA-1114 Heavy Duty 157.50
U1417 113.50 U1417B 123.
UA1417 129.20 UA1417B 139.
UA1620 315. UA2024 394.

2 BLADED
LPL810 37.79 LPL1114 50.50
LPL1620 100.95

SINGLE SIZE
SLS57 26.50 SLS1114 33.50
SLS810 31.50 SLS1620 78.75

DELUXE BORDERLESS
BL810 25.50 BL1620 69.30
BL1114 34.75 BL2024 159.50

SERIES 18 BORDERLESS
BLG810 16.99 BLG1114 27.09
BLG1620 34.75

SPECIAL EASELS
PR810 268. MP810 79.

SALON EASEL
SB810 38.95
New V Track 11x14 Easel 159.95

New BESELER
4-Bladed Universal Easels
11x14 99. 20x24 320.

PROOF PRINTERS
Bogen/Tech Proof Printer 29.50
Adorama Proof Printer 22.95

SUPER PROOFER
35mm 14.95 2 1/4 14.95

ILFORD FRAMES
Contact Printing Frame 44.95

PATERSON
35 Contact Printer 53.75
120/220 Contact Printer 56.75
Document Easel/Proofer 44.09
Test Printer 19.00
KOSTINER Easels Call

TRIMMERS
ROTATRIM MASTERCUT II
M-12 132.50 M-30 249.
M-15 154.95 M-36 296.50
M-17.5 107.50 M-42 337.50
M-24 198.50 M-54 412.75

NEW ROTATRIM MONORAIL
16" 94.50 26" 126.

PREMIER PRINT TRIMMERS
12" 23.75 15" 39.75
18" 49.75 24" 79.95

PREMIER ROTARY TRIMMERS
12" 28.95 18" 2.95
Falcon Trimmer 14" 18.95
Dexter Mat Cutter 18.95

LOGAN CUTTERS
2000 17.95 4000 39.95
301S 99.95 700SG 199.95
700SGM 229.95

DRYERS
JOBO RC Jet Print Dryer Call
JOBO Mistral 2 Film Dryer Call
#1880 Bogen A-1 Dryer 229.95
Paterson Drying Rack 34.95
Premier RC 500A Air 174.95
Premier T2C 12"x17" 71.95
Premier 1820TC 18"x24" 209.95
Falcon Print Dryer w/Rack 39.95
Falcon Print Drying Rack 15.75
ILFORD 1050 DRYER 2095.95
ARKAY A25 349.95
RC 1100 850.00 RC 2100 1075.00
ARKAY 150 Drum 1680.95

RETOUCHING SUPPLIES

KODAK
Negative Pencils (12) 14.95
Film Cleaner/4 oz 4.49K
Retouching Color Kit (Dry) 105.95
Retouching Color Kit (Liquid) 97.95

SPOTONE
3 Btl Kit 5.85 #3 2oz. 6.49
6 Btl Kit 10.49 Spot Off 5.19
Dyene Set 6.85 Conditioner 2.45
Ektacolor Retouch Kit (14) 24.25

PHOTOCOLOR
Dyes 11 Color Kit 23.59

CIBACHROME
Retouching Kit 36.95

MARSHALL OILS
Introductory Set(5) 15.75
Learn to Color Set (9) 27.95
Hobby Set(15) 51.50
Advanced Set(20) 65.99
Master Set(46) 124.95
Pre Color Spray 8.50
Starter Pencil set (9) 14.95
Deluxe Pencil set (14) 20.75

Retouching Brushes
Set of 2 #000 3.75
Set of one #0, #00, #000 Brush 5.50
Grease Pencil 0.95

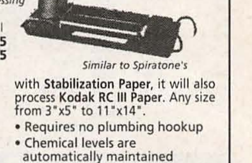
Darkroom Sinks

ABS PLASTIC SINKS
48x24x5 .... 109.00
60x28x5 .... 149.00
72x28x5 .... 179.95
96x28x7 .... 289.00
72x28x5x10" Well (#7215) .. 199.95
72x28x7x11" Well (#7207) . 219.00
72x28x10" Doubl. (#7200) 269.95
48 x 33 x 13" (#7525) 159.95
72 x32 x 13" (#7517) 199.95
Drain Set 11.95

ADORAMA QUICK PRINT AUTO PROCESSOR

$259.95

For Kodak RC III Paper and Stabilization Processing



Similar to Spiratone's

CHEMISTRY	1 Qt	2½ Gal
SII ACTIVATOR	**4.95**	**35.95**
S30 STABILIZER	**6.99**	**53.95**

Lightweight portable processor produces quality black and white prints in as little as 15 seconds. It's so simple to use that even a beginner can make perfect prints every time. Just put the exposed print in one end and watch the finished print come out the other end. Though it's quickest when used with **Stabilization Paper**, it will also process **Kodak RC III Paper**. Any size from 3"x5" to 11"x14".

- Requires no plumbing hookup
- Chemical levels are automatically maintained
- No need to worry about temperature.

ADORAMA ROTO BATH MOTORIZED COLOR PRINT PROCESSING DRUM OUTFIT

119.95

Adorama's Roto Bath Print Processor is a motorized drum agitator that can also be used as a tempered water bath. (with optional Pro Temp Controller -)

The outfit includes a water bath tray, motor drive and processing tubes for 8x10 and 11x14 (which will also make 2-8x10 prints) 2 pour-in and empty end caps, 5-6 oz. chemical bottles with flip-top lids and a bottle rack to keep the bottles immersed.

Same as above but with Drum for 16x20 or 20x24 prints
Adorama Large Roto Bath Print Processor Outfit (DKRBPPL) **179.95**

Adorama Professional Temperature Controller

750° watt temperature controller the perfect companion for the roto bath processor. Completely immersible heater **99.95**

Bargain Hunters Box

Used and Demo Darkroom equipment at greatly reduced prices!

CONDITION:
N = New V = Very Good
D = Demo G = Good
E = Excellent F = Fair

#28956 Beseler 23CII with 45A Dichro Head	E	999.
Durst RCP-50	N	3495.
#34322 Omega D2V 4x5 enlarger w/2 lens boards	V	699.
Beseler 67CS cond. lamphouse (BE6725)	N	59.
Beseler Clr. Hd. f/DG45 (BE8145)	N	99.
Negatrans 120 (BE8097)	N	79.95
#28489 Jobo Color Star 2000	E	599.
#31771 Beseler PM4L anlyzer	E	299.
#40523 Beseler PM3L anlyzer	E	326.
Agfa Densitometer RM-21	D	695.

Enlarging Lenses

Steinhall Cassar 105/4.5	G	29.
Leitz Elmar 135/4.5	G	129.
Rodenstock Rodagon 135/5.6	F	169.
Rodenstock Rodagon 150/5.6	F	199.
Wollensok 190/4.5	G	89.
Schneider Componon 300/5.6 Barrel	V	149.
Schneid. Componon S 300/6.8	N	699.
Computar 105-150 Variable	N	199.

SHIPPING INSTRUCTIONS
We now accept **Discover Card**. Personal checks welcome, will ship without delay. Name must be imprinted on check, also include address, phone, and a copy of major credit card or driver's license for reference. Shipping, handling and insurance additional. 14 day money back guarantee less shipping, with packing and blank warranty card, except film and paper. We ship UPS. Some items special order. All orders are subject to acceptance and verification. Products in this ad are supplied with USA or Adorama's own exclusive warranty at Adorama's option. Copies are available upon written request. Products not accompanied by manufacturer's warranty are not eligible for rebates offered by manufacturer D.C.A. Second hand dealer's license #802862. NYCDCA# 898591 Not responsible for typographical errors. Pictures are for illustration purposes only and may not be exact. **Prices effective till December 3, 1993**

Darkroom

ATTENTION CORPORATIONS & SCHOOLS: *WE WELCOME YOUR PURCHASE ORDERS–PLEASE CALL*

ADORAMA'S ADVERTISED PRICES INCLUDE ALL MFR. ACCESSORIES & ARE FULLY WARRANTIED. ORDERS SHIPPED PROMPTLY

WE PAY TOP DOLLAR FOR YOUR USED PHOTO EQUIPMENT

PHOTOGRAPHIC PAPER

ADORAMA RESINBROM BLACK & WHITE PHOTOGRAPHIC PAPER

- **Super Savings**
- **Excellent Quality**

Adorama Resinbrom is a **graded, Black & White** developing paper.
- Resin coated • Has a *Glossy* surface
- Printing results in truly rich blacks and bright whites.

Available in **Grades 2, 3 & 4** (please specify)

• NEW! 16x20 & 20x24 in Econo Packs
• Grade 4 now available in all sizes

5x7	25 sheets	**3.95**	5x7	100 sheets	**12.89**
8x10	25 sheets	**7.95**	8x10	100 sheets	**26.69**
11x14	10 sheets	**7.95**	11x14	50 sheets	**26.95**
16x20	6 sheets	**10.95**	20x24	10 sheets	**22.95**
20x24	3 sheets	**8.95**			

ADORAMA SPECIAL:
Ektacolor Plus 8x10 100 Sheets (F) while supply lasts..... **30.95**

KODAK	5x7		8x10			11x14	16x20	20x24
	100	500	25	100	250	50	50	50
PolyFiber SW	18.45	73.95	10.95	37.50		36.95	79.95	129.95
PolyFiber DW	23.95	103.95	14.95	49.95	108.95	47.95	103.95	141.95
PolyPrint RC	19.95	79.95	11.95	39.95	89.96	39.95	69.95	129.95
PolyContrast RC III	17.49	73.69	10.99	38.20	82.95	37.95	76.95	123.95
PolyMax RC	19.95	73.95	12.95	42.95	96.95	41.95	80.95	124.95
*P Max Art	–	–	14.95	49.95	–	46.95	94.95	149.95
EktaLure DW(G)	–	119.95	18.69	64.95	129.95	62.39	124.95	–
PanaLure Select	22.95	95.95	14.50	48.95	109.95	48.95	–	–
*KodaBromide DW	–	–	17.99	61.95	139.95	58.95	124.95	–
*KodaBrome II RC	20.95	79.95	13.49	45.49	99.25	43.70	92.95	–
EktaColorPro/Plus	–	–	9.95	37.50	–	36.95	74.95	102.49
*Elite Fine Art	–	–	19.95	69.75	–	66.95	136.95	–
RA Porta/Supra/Ultra	–	–	8.95	32.50	–	31.50	64.39	105.95
New! Radiance	–	–	15.95	59.49	–	59.95	121.90	181.95

* For -2. 3 Surfaces. For Others, Add 7%

Kodabromide Post Cards—100 Pack..... **19.95** 500 Pack..... **77.95**
Polycontrast III 4x5 500 F..... **46.95** 8x10 1000 F/N..... **314.95**
Portra - Supra - Ultra - Ektacolor Pro / Plus 8⅛x11 (50 Sheets)..... **21.95**

ORIENTAL SEAGULL	8x10			11x14		16x20		20x24
	25	100	250	10	50	10	50	10
S.W. FB(Graded)	10.95	32.95	–	10.99	34.95	–	–	–
D.W.(FB) Graded	15.95	52.95	–	11.95	46.95	24.95	98.95	37.50
R.C. (Graded)	10.95	41.95	–	8.99	34.29	20.79	–	–
Vari Contrast (DW) FB	11.95	39.95	84.95	11.49	37.95	19.95	79.95	27.95
Vari Contrast (MW) RC	10.95	35.20	76.95	8.29	33.95	17.95	68.95	25.95
Portrait Fiber Based	14.50	48.29	–	–	47.50	–	109.00	36.75
Portrait Resin Coated	11.50	35.50	–	–	37.75	–	84.00	28.89

VC (MW) **RC** 5x7 (250)..... **35.90** 8⅛x11 (250)..... **88.95**
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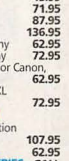

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AG-460
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• Hi-Fi audio with stereo zoom microphone • 2-speed 10x power zoom lens with macro • Versatile editing facilities: S-Video out terminal/ adapter terminal / synchro edit /5-pin edit terminal/synchro edit/ 5-pin edit terminal/edit switch character generator direct connection capability • Piezo auto focus (TTL) with 3-step focus zone. • 2 ½" CCD's with 360,000 pixels each • 470-lines horizontal resolution & superb color reproduction • Advanced auto-tracing white balance with manual override • Automatic iris with manual Override • Variable high-speed electronic shutter up to 1/1000 sec. • Audio level control with LCD metering

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CT 1383 VY Same as above but w/tuner.

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With laminated amorphous video heads deliver rich and vibrant colors. Over 400 lines of resolution built-in digital time base corrector for a jitter free picture. 12x variable speed zoom lens jog shuttle search jog dial allows frame precise searching. The shutter ring varies playback in forward or reverse from very slow speed to high speed search Hi-Fi stereo sound with frequency response from 20 hz to 20,000 hz and a 90 DB dynamic range • Flying erase head for clean seamless edits. • 5 pin edit terminal for easy use with professional edit controllers. • Audio dub assemble edits insert edits. Advanced dual loading mechanism features a quick response time. All this make the AG 1970 the ideal editing deck.

AG-1280 VCR

Super-4-Head Video System - delivers smooth slow playback, Field Still, virtually noiseless and jitter-free double speed playback and frame advance. • Digital Tracking • Quick Play It takes only 2 seconds for the picture to appear when going from stop to play/rec. mode. • On-Screen Display • High Speed Search, can search at 9x normal SP playback speed, and 27x normal SLP speed. • Book mark search • S-VHS Quasi Playback Permits playback of S-VHS tapes at standard VHS resolution.! • Auto repeat playback tape end / video end

AG-1740 VHS-VCR

Same features as AG-1270 plus Hi-Fi stereo system with a dynamic range of 90 DB with advanced high speed circuit for switching between heads.

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•Record and playback video tapes in any TV broadcast system–NTSC, PAL or SECAM without costly system conversion • Videotapes recorded in any TV broadcasting system in the world can be played back on any video monitor in the world. • Operates anywhere in the world on a 110-127-229-240 volt AC, 50-60 Hz power source. • Recording is possible in any TV broadcasting system in the world • Recording and playback in VHS Hi-Fi mode • Development of a dedicated field memory chip and control LSI has enabled compact.

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Combines S-VGA graphics and a broadcast quality video encoder and genlock on a single plug-in card. Provides a variety of resolutions and colors from 320x200 to 1024x768. High color capability allows photorealistic images, displayed and manipulated. Linear keyer to allow for dissolves between graphics and video, semi-trasparent graphics and fades of graphics over video

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Now for the first time you can have a real compact camcorder without compromising on professional quality. The AG-3 uses the same technology found in broadcast cameras like 3 CCD Chips, high performance Amorphous heads and a new lens system which consists of an 8 group 10 element lens with 2 double sided aspherical lenses to reduce abbarations caused by flare, color fringing.

Features: 10X, 2-speed zoom lens with manual focus with a 20X digital zoom. Built-in timer, Base corrector that eliminates jitter for distortion free playback. 3-CCD Head deliver over 520 lines of horizontal resolution. Digital effects. Digital Mix, Fade between live images and memorized images. • Digital Still- let you freeze a scene without interrupting sound • Digital Strobe and Digital Wipe • Digital Gain Up - lets you shoot in low light levels down to 1 lux.

DIGITAL A/V MIXERS

Panasonic WJ-MX30

Panasonic redefines affordable special effects with the WJ–MX30 Digital AV Mixer–permitting two channel digital field synchronization that allows special affects in each of the WJ-MX30's A/B program busses. Three sources plus Matte generator can be switched, and, any two of them routed to the program busses. The A/B program busses can be monitored at the A/B program outputs while the mixed picture is monitored at the Preview Output.• External remote control input for RS232C serial control and GPI input.

Digital Special Effects • Strobe • Still: field freeze .• Mosaic/Scramble • Negative: negative/positive reversal • Paint (posterization): level adjustable • Mono: B/W monochrome picture • AV Synchro

108 Wipe Patterns The combination of 7 basic keys can create 108 wipe patterns. • Picture-in-Picture function • Wipe Boundary Effects: soft/Border • Wipe Direction

WIPE/MIX SECTION• Luminance Key: video signals can be processed for more flexible wipe/mix effects. • Automatic A/B Roll (Auto Take): transition rate adjustable. • Audio Follow • **Fade-in/Fade-out**

• Video/Title/Audio individually or synchronously faded

Down Stream Key • Selectable sources: Character Generator, A bus, B bus, Ext. Camera

Automatic Programable Effects • Color Correction

Panasonic WJ-AVE5

The WJ-AVE5 Digital Auto Video Mixer combines versatile performance capabilities with outstanding ease of use to enable AV enthusiasts to achieve a wide rang of video effects. The possibilities are enormous & the performance has to be seen to be appreciated.

Features: Built-in Digital frame synchronizer, Digital special effects 98 possible wipe patterns, picture in picture, audio mixing, Fade in/fade out, Supermpose functions. Opt. title keyboard **Call**

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FEATURES

■ Rugged Single Piece Construction ■ Full Size Professional S–VHS format with JVC Professional S compatible Auto Video. Signal Equalization and ALU Chroma Noise Reduction system ■ LoLux mode for shooting in Full Color *when it is hard to see with the naked eye!* ■ Optional Internal SMPTE VITC/LTC Time Code Generator ■ Quick Record Mode ■ Insert Editing ■ Variable Scan for Shooting Computer Displays ■ Independent Channel 1 normal/3 Hifi and 2 normal/4 Hifi Audio level Adjustment ■ Built in Speaker for record, playback and warning Audio level Adjustment ■ Advanced Power Systemt • optional Studio type Remote Trigger/Zoom and Focus controls.

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Digital Special Effects Generator

• Digital frame synchronizer for combining 2 sources • Double frame memory for high resolution images • Digital Y/C (Luminance / Chrominance) separation • Noise reduction for both color and picture signals • 77 wipe patterns for scene transitions • Digital effects: Zoom, Mosaic, Multi-Picture, Strobe • Picture art, still, monotone • 10-Program memory for easy editing with presets • 3 video/audio inputs,

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• Built-in time base corrector • Digital noise reduction circuitry • 3-line comb filter • 4-channel audio with dynamic range of 90db • 32X viewable search speed • Built in synch generator.

AG-7750 Hi-Fi Editing Rec./Player ...Call

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• Built-in time base corrector • Digital noise reduction circuitry • RS-422A serial interface connector • Balanced XLR Audio connectors • 4-channel audio • 32X viewable search speed • System set-up and mode display

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EDIT LINK 2000 SERIES

Your IBM PC/AT/386/486 compatible can be turned into a powerful video tape editing workstation with Future Video's Edit Link 2000 Series plug in card edit controllers. All Edit Link models read Sony's RC time code.

EDIT LINK 2200

2 frame accuracy is achieved with low end industrial VCR like pana AG-1960 - AG-1970. Edit between any combination of VCR's using pana 5 pin remote terminal and VCR's equipped with Sony control L (lanc) remote terminal it also controls selected RS232 industrial VCR's use with edit list manager 2000 software or other compatible software like Matrox Personal Producer, has programmable GPI trigger. **599.95**

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Same as 2200 plus has professional SMPTE time code reader. **1069.00**

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3M

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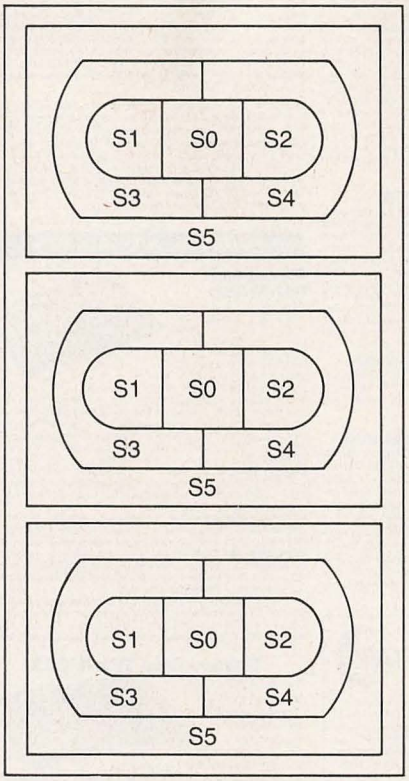
Special attention to Professionals

SLR

continued from page 116

built-in retractable table tripod and an eye extender that allows you to move the camera slightly away from your face, thus preventing any disagreeable contact with your nose.



Where you focus, the camera exposes: S1, S0, S2 are AF sensor positions. As subject changes its position within the picture area, meter sensitivity does too—white showing focus and major sensitivity; light gray, lesser sensitivity; dark areas, least sensitivity. It's really a simplified version of that used in Canon's prestigious EOS A2E.

Features that probably won't get here: Databack and switchable panorama capability.

With the EOS Kiss SLR, Canon also introduced a new, small 28–80mm f/3.5–5.6 ultrasonic, type 2 zoom lens having two aspherical glass surfaces and focusing as close as 15 inches. Canon said that the lens is important environmentally since it contains no lead in its glass. (Lead is commonly found in the high-refractive-index glass used in such zoom lenses).

Availability of the Kiss and new lens? For the present, they're only for sale in Japan. Possible U.S. debut? Spring 1994, but maybe without the panorama switching, date imprinting, or the name Kiss. It will be called EOS 500 in Europe but may turn up on our shores in the Rebel family. (Me? I'm rooting for Kiss). Price? In Japan, it's selling for about 15 percent more than the Rebel.

Does any other camera manufacturer think it can create an even lighter, smaller, full-featured autofocus 35mm single-lens reflex? Will smaller and lighter be the new fashion statement for AF SLRs? It could very well happen.

An autofocus Leica SLR? Maybe, but with a very different approach.

At the high end of SLRdom, two names stand head and shoulders above all others in legendary technical precision—Contax and Leica. For many reasons, neither has so far produced an autofocus SLR. Will one?

President of Leica Camera Group, Dr. Werner Simon, told us recently that we shouldn't think for a moment that AF SLR research isn't going on.

Dr. Simon explained that Leica lenses must be held to the highest tolerances and precision, not only in optical quality but in the mounts as well. He felt present autofocus systems had to have an inherent amount of play in the lens focusing to operate smoothly and that this was contradictory to the way Leica lenses were made. He also was skeptical that plastic barrel parts, used in many autofocus SLR lenses, would be suitable for Leica lenses.

We discussed the possibility of a new Leica SLR, which would accept all the present Leica lenses with focus-confirmation light and would, in addition, provide autofocus for a lighter, less exacting line of Leica autofocus lenses as well—an SLR that's primarily for manual-focus Leica lenses but could autofocus a new lens line as well.

"Perhaps," said Dr. Simon.

While this column is devoted to SLRs, we couldn't resist asking Dr. Simon whether Leica hadn't used up all rangefinder-camera possibilities.

"Not at all," said Dr. Simon.

"There are many more Leica rangefinder advances that we shall see."

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POPULAR PHOTOGRAPHY (ISSN 0032-4582) is published monthly by Hachette Filipacchi Magazines, Inc., at 1633 Broadway, New York, NY 10019. One-year subscription in U.S. and possessions, $19.94; Canada, $24.94; all other countries $25.94; cash orders only, payable in U.S. currency. Second-class postage paid at New York, NY 10001, and at additional mailing offices. Authorized as second class mail by the Post Office Department, Ottawa, Canada, and for payment in cash. Canadian GST Number 126018209. **Subscription Services:** POSTMASTER—Please send change of address forms as well as all subscription correspondence to POPULAR PHOTOGRAPHY, P.O. Box 54912, Boulder, CO 80322-4912; in Colorado, (303) 447-9330.

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Technical Data	150	300	600
Guide Number (ft./100 ISO)	98	140	196
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Flash Duration (1/4 power)	1/1700 sec	1/1400 sec	1/1000 sec
Recycle Time (full power)	1.3 sec	1.5 sec	3.0 sec
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Weight (lbs.)	5.07	5.07	5.84

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Photographers who are looking for a flash meter that has a comprehensive list of features – and is still reasonably priced – will find the Flashmaster FM2 is just what they have been looking for. A swiveling receptor head allows the FM2 to take both incident and reflected flash readings from virtually any angle using either corded or cordless synchronization.

FM3 119.95

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The Flashmaster FM3 fulfills the demands of the serious photographer both on location and in the studio.

Technical Data	FM-1	FM2	FM3
Range @ISO 100:	f/2.8 to f/22	f/2.8 to f/32	f/2.8 to f/45
Resolution:	1 f/stop	1/2 f/stop	1/3 f/stop
Measurement:	Incident reading only flash only	Incident and reflected flash	incident reflected and limited ambient
Adjustment:	± -1.5 f/stops	± -1.5 f/stops	± -1.5 f/stops
Synchronization:	Cordless	Cordless/Cord	Cordless/Cord
Swiveling head:	No	Yes	Yes
Low Battery Warning	Yes	Yes	Yes
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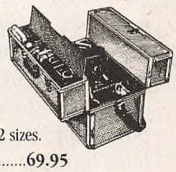
Courtenay Flash meters

PROFESSIONAL CASES



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TOO HOT TO HANDLE

Honest, forthright answers to your most probing questions

Save the simoleons?

It is only my speculation, but I would guess that most of your readers are either advanced amateurs or pros. As such, every shot is a striving for a perfect print. For the pro, this means using the best film for the job—wouldn't you agree?

Therefore, comments on your film comparisons like "Not the cutting edge, but more than satisfactory image quality" ["The 400 Revolution," September '93, page 35] are stupid. Moreover, to print that "film does all right considering it's list-priced nearly $2 lower than other ISO 400 films tested" is just completely moronic. When you consider that film is the least expensive of a photographer's equipment, the choice in quality of the film by far outweighs the cost of that film. I've really enjoyed reading your magazine, but let's cut the crap—those types of remarks degrade the credibility of the articles.

Chuck Kaplan
Huntington Park, CA

It all depends on how you slice it. For a studio portraitist who does custom enlargements to 16×20 (or better), or the advanced amateur who gets quality enlargements of his best negatives, we could hardly agree more—ZippyMart film for applications like these would be a foolish economy indeed. But for the snapshooter who gets prints no bigger than 4×6, the differences in sharpness and grain between the great and the merely good films are minuscule, even to a trained eye. Besides, most cost-conscious snapshooters will opt for bargain photofinishing, which (as we have ranted and raved for years) can completely obscure any slight advantage in a film's color rendition.

The vast majority of our readers are indeed serious amateurs of varying levels of skill (and finances). We don't see any contradiction in keeping them informed of the quality they can expect from the many second-tier films on the market. In fact, this may well convince them that the extra couple of bucks for the top emulsions are worth it. Wouldn't you agree?

The last few frames

I have recently begun to consider replacing my venerable but wonderful manual SLRs with some of the latest autofocus SLR technology.

One of the first things I noticed with the autofocus model is that my film costs immediately went up by almost six percent. The reason is that with my manual cameras, I routinely get 38 images per roll. But the AF SLR will not go past 36. It can be programmed to either rewind automatically or not when the 36th frame is exposed, but it will not expose more than 36.

It irks me to get that long strip of unexposed film back with every package of mounted slides! I wonder if the film manufacturers' lobby had anything to do with that design feature.

Clyde Parrott
Columbus, IN

We tend to be film skinflints, too, but our sincere advice is to not stretch extra frames out at the end of a roll, whether you use manual-wind or motor-wind cameras. With manual cameras, you can "cinch" the last frame or two, meaning that you get emulsion-damaging stretch lines onto the film when it pulls too tight. Also, if you forget that you're at frame 38, and crank the wind lever a little too enthusiastically, you can rip the film right off the spool. With most cameras with built-in motor wind, the possibility of damaging the film or yanking the film off the spool is reduced, but we still prefer the safest route, so compulsory rewind at frame 36 doesn't bother us. If it does, there are many motor-wind and manual-wind SLRs from which you can choose that do let you shoot beyond 36 frames.

Another problem we've personally experienced: Automated slide-mounting equipment that dutifully mounts and packages 36 frames—and leaves frames 37 and 38 on the cutting-room floor!

Autofocus shutdown

I recently purchased a Tamron 2X teleconverter for my Canon EOS. It works great with my fixed-focal-length lenses, but it has trouble autofocusing with my zooms. It focuses fine at the smallest focal length, starts having trouble as I rack the lens out, and quits altogether at the longest length. It doesn't seem to be a compatibility problem with the lens, because it does this with both Sigma and Canon zooms. Could it be an incompatibility with the camera? Is this inherent with all teleconverters, or is it just a Tamron quirk?

Lonnie Raffray
Dover, DE

Your problem is a very simple, and a very nearly universal, one. Most interchangeable-lens, AF SLRs can only autofocus lenses with apertures larger than f/5.6. Although all the lenses you list have openings larger than f/5.6, when you use a 2X converter with them, it reduces the effective aperture by two full stops. Thus, your 75–300mm f/4–5.6 Canon lens becomes 150–600mm f/8–11. While this combination may still autofocus in some instances at f/8, it certainly won't at f/11, which is why it quits. (The formula for figuring effective aperture with teleconverters, by the way, is quite simple: just multiply the power of the converter times the widest f/stop of the lens. Thus, an f/4 lens with a 1.4X converter becomes f/5.6, with a 2X converter, f/8, and so on.)

Cellular call

I would like to know how Konica uses one silicon photodiode (SPD) cell for both limited-area and averaging metering in its Hexar.

Cameron Adams
Savannah, GA

The key word here is segmenting. An SPD can be made with areas of discrete sensitivity—for example, a small central circular area can be electronically isolated from the surrounding cell. For central spotmetering, you use readings from only the center segment. For averaging, you give equal weight to the measurements of inner and outer segments. If you bias readings in favor of the central segment, you get strongly centerweighted metering. Finally, if you install a computer program to analyze the data from the two areas to determine how the subject is lit (backlit, sidelit, spotlit, etc.) and compensate exposure accordingly, you have a simple, two-zone form of evaluative metering. Through-the-lens segmented multipattern meters in SLRs work much the same way in principle, except with more segments and considerably greater complexity.

Stellar Performer

One of the most versatile airplanes in the world, the Sopwith Camel has a long history of performance and reliability. The new Pentax IQZoom 115 is destined for the same reputation. The 115 features the longest power zoom lens in the compact zoom camera industry (38-115mm). It also has the ability to switch from normal to panorama photos and back again mid-roll. This allows you to capture both close-up detail and panoramic sights with ease. The 115 also brings together the most advanced light-balancing technology in the compact zoom market, so even if the lighting is difficult, you'll get an extraordinary photo. If you are looking for the ultimate in compact zoom camera performance and versatility, look for the Pentax IQZoom 115.

The 115 is just one of a complete line of IQZoom cameras from Pentax, each designed to be a stellar performer.

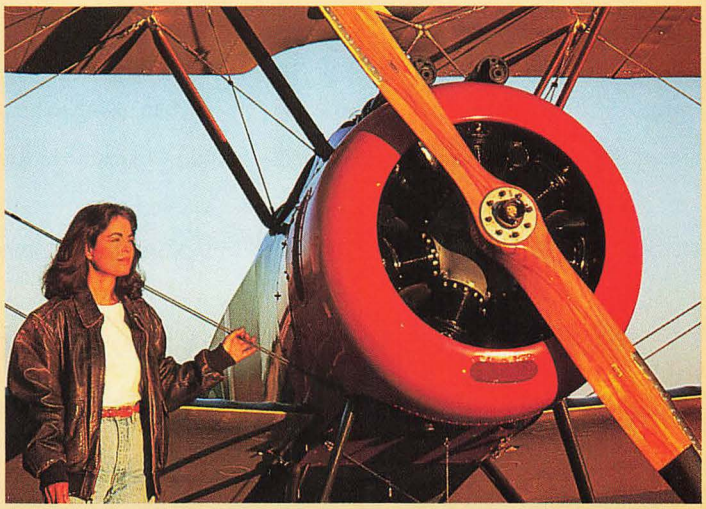

Photo taken with Pentax IQZoom 115 camera with zoom set at 115mm.

Photo taken with Pentax IQZoom 115 camera with zoom set at 38mm, panoramic mode.

For best results use Kodak film.

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To get this shot you have to be a little crazy, or have a lot of confidence.

Confidence, in this case, comes in the form of the Nikon N90.

It enables you to put on film the picture that's been in your mind for years. The one that separates you from all the other shooters out there.

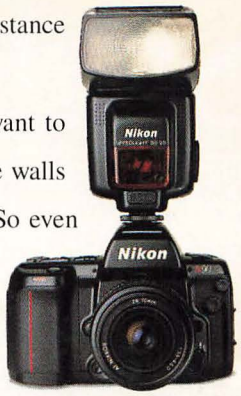
In the mind of Galen Rowell, *this* picture existed in the form of an ice cave in Antarctica. How did Galen create something beautiful for others to see?

Let's begin.

He took a spot reading off the sky.

Then, using the analog display he was able to set both aperture and shutter speed. The action-freezing sync speed (1/250th) called for a wider aperture and therefore more distance for the flash.

Galen didn't want to light the icy cave walls closest to him. So even with his 24mm AF Nikkor lens mounted, he set the flash's zoom head to 50mm, focusing the light in the center of the frame. Nice call.



The N90 System

He then noted the color of the icy cave walls, and set his SB-25 Speedlight to minus 1⅔ stops flash compensation which provided the perfect adjustment to show texture without glare.

You see, the N90 is the *only* camera that gives you automatic fill-flash using all exposure and metering modes. And it's the *only* camera that can give you a multi-segment flash sensor that provides Matrix-like analysis of the scene.

The N90 uses D-type AF Nikkors which actually incorporate distance into the exposure calculation.

Galen might have used one to get a picture like this. But he didn't. He took his 24mm f/2.8 AF Nikkor and nailed the shot anyway, because *every* AF Nikkor can help you make a killer shot with the N90.™

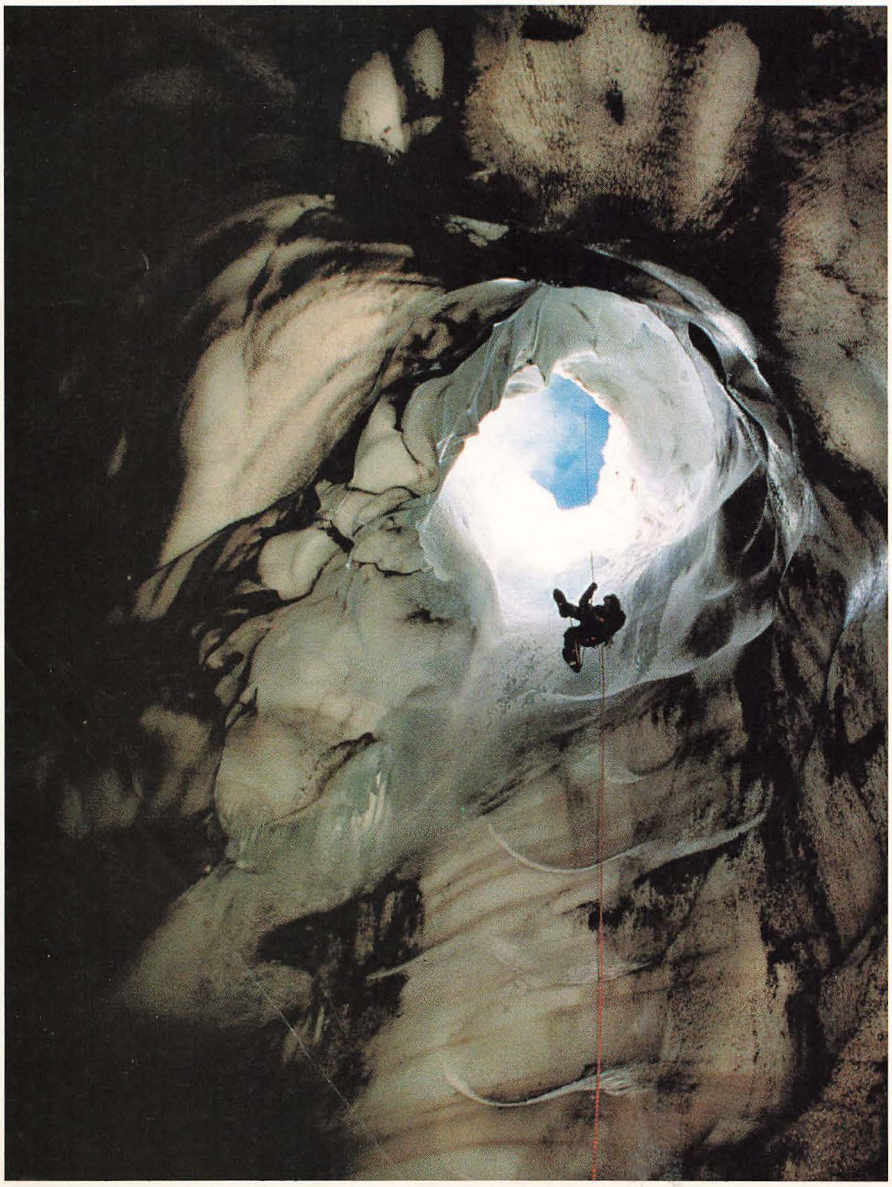
Nikon.
We take the world's greatest pictures.

Be prepared. This camera will push you to your creative limits. Because there's no reason to scale ice walls at the bottom of a dark cave, unless you're a little off center. Or very confident that you'll come back with *the* shot.

Reason enough, isn't it?

Any photographer willing to climb 85ft. down a pitch black ice cave in Antarctica could get a shot like this.

Provided he had a Nikon N90.



See the N90 at authorized dealers where you see this symbol. For more on the exclusive Nikon MasterCard call 1-800-NIKON-35. *©1993 Nikon Inc.*